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June 30, 1903.

No door nail could be deader than the musical season in Berlin at midsummer. Hence there is nothing else to do if one has to write about music, but go to the New Royal Opera, where the Ferenczy company announced a first performance?

The question of "when is a novelty not a novelty?" might easily be settled nowadays by the never failing answer, when it is a modern operetta, for modern in this case does by no means mean new. The press agents have for some time been booming from Vienna a new operetta called "Wiener Frauen." Well, if that work was well liked in Vienna, it may possibly be because the libretto and the composer sing the praises of the women of Vienna. That is as it should be, but it will not do for Berlin. The women of the Kaiserstadt, justly renowned as they are for their beauty, had to be generalized into the fair sex at large, which includes the Berlin representatives, and therefore the title of the new operetta was carefully changed from "Wiener Frauen" into "Der Klavierstimmer," which, in the vernacular, means "The Piano Tuner." Not a bad title, and it would do also for New York, if that special member of the guild had only something witty to say for himself. This is not the case, however, for he is lacking in every ingredient of humor and originality. He might just as well be a barber, or a letter carrier, or a festive boothblack. Not that these professionals are in any way to be despised, but in the course of a long experience I found that on the average the piano tuner is an intelligent and a musical fellow. Willibald Brandl, however, in the operetta in which he represents the principal personage is neither one nor the other. He is represented as a sort of genius, who, finding no recognition (and in consequence no money) in his profession as composer, gradually "sinks down" to the occupation of piano tuner. It is a mighty sight better to be a good piano tuner than a poor composer. Brandl seems not much of a hand at piano tuning either, for he returns from New York, where they pay good piano tuners well, without a penny in his pocket. Nevertheless he smites the hearts of half a dozen females in the plot, and this with nothing else than his talent as a composer. But this all around "masher" winds up by marrying the maid servant—and serves him right, too.

A little better than the plot is the music, but not very much. It is at least pleasing, and Mr. Lehár knows how to write in all sorts of rhythms and how to orchestrate lucidly and euphoniously. Well, that's something, but it is not everything, and everything else is wanting in his music. His instrumentation calls for a complete orchestra, and the able conductor, Curt Goldmann, luckily presided over such a one this time, while in the "Giroflé-Girofla" performance of the previous week there was more empty space in the orchestra than Lecocq's sprightly music and clever French orchestration deserved or could afford in order to do it justice. In other respects, however, the latter performance was far superior. Notably the chorus was better. Then Miss Josefina Vettori could not replace Mia Werber, who had originally been announced to sing the soprano part of Claire. There is a "Lohengrin" sort of attempt at grand opera finale in the first act of "The Piano Tuner," which is entirely out of place in an operetta, but which would have fallen flat anyhow because of Miss Vettori's screaming and off pitch singing of the high notes. The tenor, Oscar Braun, was much better than his partner, only he acted as haplessly and hopelessly as tenors usually do. Carl Schulz in the title role was better histrionically than vocally, and Rudolf Ander in the part of a Bohemian ex-tambour major, and later owner of a conservatory and three step daughters, would have been more funny if he had tried to be less funny. Miss Henny Wildner was a pert and amusing chamber maid.

The fifteenth Silesian music festival was held last week at Goerlitz, under the wonted protectorate of His Excel-

lency Count Bolko von Hochberg, who, though no longer general manager of the royal theatres, has apparently not lost his genuine interest in music.

Dr. Muck, on the first day, gave a solemn interpretation to Mozart's Great Mass in C minor in the revised edition of Aloys Schmitt. His wife, Mrs. Cornelia Schmitt-Czany, was the soprano solo singer of the occasion, and Mrs. Schumann-Heink, together with Ludwig Hess and Baptiste Hoffmann, made up a solo quartet of the very highest rank. The "Credo" of this mass belongs among the most fervently devout musical inspirations that were ever penned by mortal man. Its effect in such rare perfection of performance was an overwhelming one. Beethoven's Ninth Symphony formed the second half of this memorable program. On the following two days the programs contained of orchestral works the unfinished symphony of Schubert, Eugen d'Albert's overture to his opera "Der Improvisator," Liszt's "Mazeppa," Wagner's "Meistersinger" Vorspiel, the Fourth Symphony of Tchaikowsky (in the scherzo of which Dr. Muck let loose all his concentrated and scintillating musical humor), and Wagner's "Kaisermarsch." The festival chorus of over 500 voices greatly distinguished itself, as it had also done on the first day, in the reproduction of Mendelssohn's "Walpurgis-night." Bach's drama per musica, "The Contest Between Phoebus and Pan" (Bach's witty satire upon a Beckmesser critic of his day, who was a thorn in the great composer's flesh), found in Mrs. Reuss-Belce, Schumann-Heink, and in Messrs. Hess, Hoffmann, Fiedler and Joern delightful interpreters. On the third or soloists' day the "Lieder" singing of such eminent artists as Ludwig Hess, Baptiste Hoffmann and Mrs. Schumann-Heink was greatly relished by the audience. A special success was scored by Miss Bella Alten, a novice, who jumped into the breach for Miss Emmy Destinn, of the Berlin Royal Opera. Miss Alten has a charming style of delivery, as shown in the "Wiegenlied" of Brahms, which was the most applauded song upon the program. As her voice is pleasing and well trained, and as she seems thoroughly musical, this young debutante will soon make a reputation for herself. At present she belongs to the Braunschweig Opera personnel.

Financially this festival has been the most successful one of any so far given, as all the concerts and also the public rehearsals were completely sold out. As the money taken in above expenses is devoted to a fund for the building of a music festival hall, this long cherished project is near the point of realization. The board of aldermen has voted a sum of 100,000 marks for that purpose, so that the building fund now amounts to 300,000 marks.

In spite of the fact that his health is not the very best Max Bruch, the fertile composer, has just finished a new work for chorus, orchestra and soprano solo. Its title is "Nala and Damayanti," and its text is made up of a number of coherent scenes from the well known Indian epos of that name, which has repeatedly been translated into German, but which, principally through Friedrich Rückert's famous rendering into the language of the Fatherland, has become part and parcel, so to speak, of German literature.

Bayreuth is taking time by the forelock. There being no performances this summer, the Wagner heirs are now already beginning to let loose preliminary puffs for the summer of 1904. The Rhenisch Westfälische Zeitung is the first one in the field by telling the world at large that though there are no festival plays this summer they are not idle at Villa Wahnfried. First Director of the Machinery Herr Kranich with his men began a few days ago the comprehensive technical advance work for the festival plays to be performed next summer. "Tannhäuser" will be put on in an entirely new mounting. A great improvement is to be made, especially in the last act,

in which the gradual approach of Venus and her suite is to be represented in a style that will make the illusion a complete one, a thing which has never been attempted before. Then several scenes in "The Nibelungen" cycle will also be newly mounted. Nothing is said about a new mise-en-scène of "Parsifal," although this work, which is always the prop of Bayreuth, is still being given in the same garb and outfitting it received in 1882 at the first performance, and could very well stand a few scenic improvements and better costumes in the way of new colors instead of the homely and faded ones which the Knights of the Holy Grail have been wearing for now over twenty years. The only news vouchsafed about "Parsifal" is to the effect that Theodore Bertram, the noble baritone from the Berlin Royal Opera House, will take the part of Amfortas, formerly usually impersonated by the late Theodore Reichmann. It is reported that Bertram is in Bayreuth studying the difficult role with Musikdirector Kniese, and a few other artists are also temporarily in Bayreuth, either for the purpose of rehearsals or to have their voices tried. A *homo novus* who comes in for a share of preliminary puffing is Kapellmeister Beidel. He would in all likelihood never have been heard of if he had not lived at Bayreuth, where he became a son-in-law of Frau Cosima Wagner. Now, however, it is asserted of him that for the next festival period he will engage some Russian "orchestra artists" to whom he holds connections dating from the time of his activity as a conductor at Moscow. It must have been very long ago, or Kapellmeister Beidel kept it secret from the remainder of the musical world, for though we know of Safonoff's and Kes' activity as conductors at Moscow, we never heard anything about the son-in-law of Cosima Wagner.

The news from the Berlin Royal Opera House for the coming season flows rather sparsely so far. But it is learned that Verdi's "Falstaff," with Bachmann in the title role, will be among the first reprisals. The same masterwork will also be brought out in a new version at the Vienna Opera. An opera which is no novelty for New York, but which has been given in Berlin so far only by a French traveling operatic company, will be given next season as one of the first novelties at the Royal Opera. It is Massenet's "Manon," in which Naval is to take the principal part.

Hugo Wolf's opera, "Der Corregidor," which so far has met with but scanty recognition except on the part of the musical connoisseurs and which has been performed on only a few operatic stages in Germany, has now, after the composer's demise been accepted for performance at the Vienna Opera by Director Gustav Mahler.

No less than three well known composers are reported to have finished an opera. One of them, Wassily Sapelnikoff, is better known here in his capacity as pianist, while his renown as composer was so far confined more or less to his native land. His new opera is entitled "The Khan and His Son," and the libretto is drawn from Maxim Gorki's novel of the same title.

Eugen d'Albert's latest and newly finished opera is called "Tiefland," and will in October next be brought out for the first time at the German Landes Theater in Prague, under Leo Blech's or the composer's direction.

Hermann Zumpfe's newly completed opera is based upon a libretto that draws its action from an Indian legend. It will have its first performance during the coming season at the Munich Opera, and the composer will also be the conductor of the novelty.

Interesting letters and diary notices are contained in the six parts of Modeste Tchaikowsky's biography of his illustrious brother, Peter Illitsch Tchaikowsky. A German translation has been done by the young composer Paul Juon, who was born in Moscow, but lives near Berlin. In this form the biography has just appeared with P. Juergensohn, and I cannot refrain from quoting a few characteristic paragraphs. Tchaikowsky's ideas of Brahms, as expressed to Hans Von Bülow have been made known before. Here is a similar view, contained in a letter of Tchaikowsky to the Grand Duke Constantin Constantinowitsch: "As regards Brahms I cannot be quite of the opinion of Your Highness. In the music of this master (his mastership cannot be denied) there lies something dry and cold, which is repulsive to me. He possesses very little talent for melodic invention. The musical thoughts he never brings to a finish; one scarcely hears an allusion to an acceptable melodic formation, when it is already being swept away by an eddy of unimportant harmonic progressions, as if the composer had placed for himself the task of remaining unintelligible. His depth is not a real, it is a manufactured one? In a letter to Juergensohn can be found the following opinion of Patti, who had been the soloist of one of the Imperial Russian Musical Society's symphony concerts at Moscow: "The invitation of Patti was a disgrace and a bad mistake. La

Patti has nothing to do with the musical society, and the engagement of such 'nightingales' should be left to a Schostakowsky; by no means, however, is it fit for a home of the culture of serious symphonic music." A judgment about Wagner can be found in a letter to the composer Tanejeff, which reads as follows: "The question of how operas should be written I solve, and always solved, in a very simple manner. One must write them as one's inspiration just wants them to be written. I was always endeavoring to bring to expression by means of music in most true and sincere style whatever the text contained. Sincerity and naturalness, however, can never be puzzled out, but they are the immediate result of inner feelings. In order that these feelings should be replete with life and warmth, I always am prone to select such texts in which genuine, live people, who feel as I do, are the actors. For this reason the Wagnerian libretti are insupportable for me, as there is nothing generally human contained in them. * * * I am not at all opposed to contemporary driftings. I confess that I should write differently if no Wagner had ever existed; palpably Italian music which I loved passionately when I was a boy, and Glinka, whom I revered when I was young, have exercised a strong influence upon me, not to mention at all Mozart. Never, however, have I called upon one or the other of these idols, but left it to them to influence my musical feelings one way or another as it would happen to suit them. * * * Amusing and interesting especially to our readers is Tchaikowsky's diary from the United States, where, as you will remember, he was made much of at the time of the inauguration of Carnegie Hall. One day "two real Yankees" called upon Tchaikowsky at his hotel and asked him: "Have you written the fantasia upon the 'Red Sarafan'?" "No!" The faces of the Americans showed the greatest disappointment. "Too bad," said one of them. "Well, I shall send you the fantasia of Thalberg; please do then write something of the sort also!" "With difficulty I got rid of these peculiar guests," Tchaikowsky writes. He found much to enjoy in Mascagni's "Cavalleria Rusticana." The naturalistic subject of the book took hold of his fancy. During a short stay at Vienna the Russian composer stopped at the same hotel with Pietro Mascagni, who was then in the zenith of his renown. Tchaikowsky was eager to make the acquaintance of his young colleague. But when he found quite a number of ladies waiting for Mascagni in his anteroom Tchaikowsky hastily rushed away, and thus the two composers never met.

At the seventh and final public examination concert with orchestra of the Stern Conservatory, which took place at the Beethoven Hall, there was some excellent piano playing and singing by advanced pupils. But what interested me more was the performance of some novelties composed by pupils of the conservatory. Siegfried Landecker was represented with the first movement of a 'cello concerto, which shows considerable inventive talent. Eugen Sandow played the difficult novelty well, but would have gained a better effect if the composer, who is a pupil of Pfitzner, had been a trifle more abstemious in the employment of the solo instrument as well as in the matter of loud orchestration. The latter is far too obstreperous throughout, and the solo instrument is hardly given a moment of rest during the entire symphonic movement.

A perfect surprise was the piano concerto by the fifteen year old composer-pianist, Miss Flora Joutard, of Santiago de Chile. I have several times before spoken with admiration of the talent and skill of this pupil of Max Loewengard. But that this skit of a girl should be able to write a really valuable piano concerto (to judge by the first movement, which alone was played on this occasion) is something one could not have expected. It is bright and fluent in invention, which, though not staggering in weight, is at least original, the development is logical and the form beyond cavil. The treatment of the piano part is

brilliant and the orchestration quite euphonious and clever. As the young lady also performed her work with dash and virtuoso-like technic, there is little wonder that the sympathetic audience of pupils and friends of the conservatory were most enthusiastic in their tokens of applause.

The most important novelty, however, was Gustav Bumcke's "Hallelujah" in fugue form for chorus and orchestra. This I deem a work of considerable value, and the composer, likewise a pupil of Loewengard, will unquestionably be heard from in the future, all the more so as he also proved himself a conductor of no little ability.

Professor Hollaender deserves the credit and congratulations showered upon him as director of a school so ably conducted and so productive.

At one of the public examination concerts of the Klindworth-Scharwenka Conservatory, of which Dr. Hugo Goldschmidt is the efficient director, the following varied and exhaustive program was performed:

- Sonata, D moll, op. 31, No. 2 (1 Satz).....Beethoven
Frau Margarethe Arends (Berlin).
Concerto, A moll, op. 15, mit Orchester (2 und 3 Satz).....Grieg
Fräulein Alice Blanck (Berlin).
Ungarische Fantaisie, mit Orchester.....Liszt
Fräulein Wanda Flatow (Berlin).
Wanderer Fantasie.....Schubert
Fräulein Martha Haase (Liegnitz).
2 Intermezzi, op. 117.....Brahms
Spinnerlied aus dem Fliegenden Holländer.....Wagner-Liszt
Fräulein Hedwig Hanne (Berlin).
Sonata, op. 10, No. 3, F dur.....Beethoven
Fräulein Martha Kleinhaus (Tiflis).
Praeludium und Fuge, C moll, (Wohltemperiertes Klavier 2 Band).....J. S. Bach
Walzer As-dur.....X. Scharwenka
Herr Richard Kursch (Berlin).
2 Venetianische Gondellieder.....Mendelssohn
Fräulein Marie Maurer (Berlin).
Concert G-dur, op. 58, mit Orchester (2 und 3 Satz).....Beethoven
Frau Rachil Munblitt (Odessa).
Lyrische Stücke, op. 38.....Grieg
Fräulein Anna Mulnier (Posen).
Concert Es-dur, mit Orchester (1 Satz).....Mozart
Miss Dorothea Nash (Ohio).
Variationen, F moll.....Haydn
Herr Waldemar Norden (Hamburg).
Fantaisiestücke, op. 111.....Schumann
Auf der alten Burg, op. 85, No. 3.....Dvorák
Fräulein Elisabeth Oloff (Memel).
Sonate, C-dur, op. 24 (2 und 3 Satz).....C. M. v. Weber
Fräulein Clotilde Schädel (Berlin).
Concerto, F moll, op. 21, mit Orchester (2 Satz).....Chopin
Ungarische Rhapsodie, No. 12.....Liszt
Fräulein Margarethe Schneider (Königsberg).
3 Bagatellen, op. 33.....Beethoven
Fräulein Elisabeth Steinbach (Berlin).
Jahreszeiten.....Tchaikowsky
Fräulein Elisabeth Weber (Hannover).
KAMMERMUSIKKLASSEN.
Sonate, Es-dur, op. 18, für Violine und Klavier.....Richard Strauss
Frl. Käthe Barschack und Frl. Gertrud Warburg.
Sonate, D moll, op. 108, für Violine und Klavier.....Brahms
Frl. Gertrud Steiner und Herr Richard Kursch.

All of the performers above mentioned are pupils of that excellent piano pedagogue, Moritz Mayer-Mahr. Miss Dorothea Nash, who played the first movement of Mozart's E flat piano concerto with rare taste and true musical feeling as well as finished technic, altogether in veritable Mozart style, has just accepted a position as first piano teacher at a Portland, Ore., musical institution. Before finishing her pianistic studies in Berlin under Mr. Mayer-Mahr's guidance, this gifted young lady was for two years a pupil of the Royal College of Music in London.

Incidentally I want to mention that young Walter Rummel, a son of the renowned pianist, Franz Rummel, and a grandson of Morse, the inventor of the telegraph, was also a pupil of Mayer-Mahr. When Paderewski was in the United States last he heard the boy play at Washington, D. C., where Mrs. Rummel is now living, and was charmed with his performances. He declared also that Walter was "exceedingly well taught," which, as the young fellow was for four years prior to Mrs. Rummel's removal from Ber-

lin a pupil of Mr. Mayer-Mahr, reflects great credit upon that pianist's pedagogic abilities.

A peculiar monument and perhaps one equally as lasting and certainly more valuable than one of bronze and stone was dedicated to the memory of the late Anton Rubinstein at his native place of Wechotynetz in Podolia. There a schoolhouse has been erected which will bear the name of Rubinstein School. Funds for the building and maintenance of the institute were privately gotten together by collections among the friends and admirers of Rubinstein. It is asserted by the journal Bessarabes "that no less than 150 children are already pupils of the Rubinstein School.

At a concert given by the Heidelberger Liederkrantz Arthur von Holwede's "Rheinlied" and C. Weidt's two folkslieder from "Kaernten" were the most applauded as well as redemanded male vocal quartets. Both authors were called upon the podium and bowed their thanks to a large and enthusiastic audience. Director von Holwede's "Rheinlied," arranged as a song with piano accompaniment, is published as an inlay in the Rhenisch Musik und Theatre Zeitung, certainly a nice compliment to the gifted Hamburg composer.

Callers at the Berlin offices of THE MUSICAL COURIER in the last few days were Mr. and Mrs. Gilbert Ray Hawes and Daniel Visanski, of New York; Hans Ellensohn, the newly discovered heroic tenor and former chimneysweep, who has found a protector in his excellency Baron von Huelssen, Intendant General of the Royal Theatres; Mrs. Cohen and Miss Gertrude Cohen, from Los Angeles, of whom the younger lady wants to become a piano pupil of Leopold Godowsky; Mrs. Minnie Richards-Heidenfeld, from New York; Miss Edith Graham, from Noblesville, Ind., who intends to pursue her vocal studies here or in Paris; Miss Frieda Stender, the young dramatic soprano from Brooklyn and one of Madame Pappenheim's most prominent pupils, who (Miss Stender, not Madame Pappenheim) will be heard in opera in Germany next season; Hugo Kaun, the composer, and Miss Maude Luck, his talented pupil, and Moriz Rosenthal, the eminent piano virtuoso, who passed through Berlin on his way from Munich to Ostende, where he will spend his vacation.

O. F.

Madame Jewell Plays in Paris.

MME. ANNA JEWELL, who went abroad in the spring to study with Pugno, played with brilliant success at a matinee in Paris June 26. Appearing with her were several well known French artists. The matinee was the one given at the Salle des Fêtes at 100 Rue Richelieu. Madame Jewell's numbers were Sinding's "Frühlingsrauchen" and "Souvenirs Viennois," by Schütt. June 30 Madame Jewell gave a concert, at which she was assisted by Mlle. Julie Isnard, Mlle. Alice Lemaitre and M. Santa-Vicca. At this second appearance, which was at 225 Faubourg Saint-Honoré, she performed a Bach Toccata and Fugue, Chopin Scherzo, op. 30, and a Hungarian Rhapsody by Liszt. Madame Jewell was also accompanied by the violinist M. Santa-Vicca.

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CINCINNATI, July 4, 1903.

CHE most remarkable series of closing concerts ever given by the Cincinnati Conservatory of Music (Miss Clara Baur directress) had its finish last Thursday evening, July 2, in the graduation piano recital of Miss Shirley Nelson Morgan. The recitals began Saturday evening, June 6, and there were twenty-four of them altogether. Miss Clara Baur, who is at the head of the vocal department, presented many talented pupils with extraordinary and promising voices. Their singing showed thorough and conscientious devotion to the art principles in which they had been trained. A notable feature was the operatic evening on Friday, June 26, when, under the direction of Miss Rose Gores, who was responsible for the dramatic training, excerpts from "Cavalleria" and the second act from "Der Freischütz" were given. All the members of the cast, with the exception of G. H. Clay, who does not belong to the conservatory, were members of Miss Clara Baur's class. The performance was so highly creditable that Miss Baur has concluded to add an operatic department as a permanent feature to the curriculum of the conservatory next year. The cast was as follows:

SCENES FROM "CAVALLERIA RUSTICANA."

Santuzza.....Miss Blanche Loewenstine
Lola.....Miss Edith Riley
Lucia.....Miss Mary Teal
Turiddu.....John Hoffmann
Alfo.....G. H. Clay

SECOND ACT FROM "DER FREISCHÜTZ."

Agatha.....Miss Annabelle Ambrose
Aennchen.....Miss Clara Herzog
Max.....John Hoffmann
Bridesmaids—Misses Ida Heckle, Ella Heckle, Hibernia McArthur, Blanche Loewenstine, Mary Teal, Edith Riley.

Mr. Hoffmann, who took the part of Turiddu, has a beautiful tenor voice, one of rare musical quality, that promises much for the future. Miss Ambrose presented a fine conception of Agatha, and her singing of "Leise, leise" was in dramatic lines. There was a good deal of chic in the Aennchen of Miss Clara Herzog, who uses her soprano voice piquantly. Miss Blanche Loewenstine is to be commended for her Santuzza. She has a fine stage presence and an agreeable voice.

The piano recital by Miss Dot Fay Trott, a graduate of Frederic Shailer Evans, on Saturday evening, June 6, was an event of unusual interest. Miss Trott played with extraordinary clearness of rhythm and musical grasp, which qualities were emphasized especially in the Hiller Concerto. Her program was as follows:

Rondo, for two pianos, C major.....Chopin
Gavotte, from Second Violin Sonata.....Bach
(Transcribed by Saint-Saëns.)
Agitato (Concert Study).....D'Albert
Moment Musical, op. 7, No. 2.....Moszkowski
Nocturne, op. 17.....Brassin
Polonaise, op. 46, No. 12.....MacDowell
Concerto, op. 69, F sharp minor.....Hiller
(Orchestral part on second piano.)

On Monday evening Miss Edith Marian Witt, a pupil of Theodore Bohlmann, showed the thoroughness of her training, the seriousness of her endeavor and uncommon talent in the following program:

Concerto, C major, first movement.....Beethoven
Cadenza by Moscheles.
(Orchestral part on second piano.)

Song, My Dreams.....Tosti
English Suite No. 2, A minor.....Bach
Sonata, E major, op. 14.....Beethoven
Song—
Ich liebe Dich.....Grieg
Still wie die Nacht.....Bohm
Variations Sérieuses, op. 54.....Mendelssohn
Concerto, A flat major.....Field
(First movement.)
(Orchestral part on second piano.)

Mr. Hoffmann sang with good taste and intelligence, his reading of the Grieg and Bohm numbers being characterized by a good deal of feeling.

The department of elocution at the Conservatory of Music has always taken high rank under the supervision of Miss Helen May Curtis. This distinction found apt illustration in the beautiful recital given on Tuesday evening, June 9, in the Conservatory Concert Hall by the class of Miss Curtis, assisted by Miss Cosby Dansby, pianist, a pupil of Brahm van den Berg, in the following program:

Piano solos—
Etude, op. 10, No. 3.....Chopin
Etude, op. 10, No. 6.....Chopin
A Fair Encounter.....C. M. Rae
A COMEDIETTA.

Lady Clara St. John.....Miss Sallie C. Reemelin
Mrs. Celia Greenville.....Miss Blaine Morgan
Piano solo, Valse, E major.....Moszkowski
Six Cups of Chocolate.....E. V. B. Matthews
"A PIECE OF GOSSIP, IN ONE ACT."
Adeline von Lindau, a German girl.....Miss Lena Ruscher
Marion Lee, a transplanted Southerner.....Miss Edythe Wendt
Dorothy Green, a New Englander.....Miss Edith Robbins
Hester Beacon, a Bostonian.....Miss Emma Beinhart
Beatrix van Kortlandt, a New Yorker.....Miss Blaine Morgan
Jeannette Durand, a French girl.....Miss Sallie Reemelin

Interest in the closing recitals increased when on Wednesday evening, June 10, a students' concert was given, presenting vocalists—pupils of Miss Clara Baur and Miss Rose Gores; pianists, pupils of Hugo Sedenberg, and a violinist—pupil of Le Roy McMakin. Correct methods and good results were in evidence in the interpretation of the following program:

Bourrée.....Handel-Brocce
Serenade.....Chaminade
Miss Louise Utrecht.
Capriccio.....Gade
Hide and Seek.....Pierné
Miss Alma Jones.

Rondo, op. 129.....Beethoven
Miss Eliza Abbott.
Song, Serenade.....Schubert
John Hoffmann.

Song Without Words, F major.....Tchaikowsky
Danse Rustique.....William Mason
Miss Charlotte DeRuyter.

Air de Ballet.....Jadassohn
Arietta.....Gluck-Joseffy
Miss Amy Keil.

Violin solo, Legende.....Wieniawski
Miss Francis Chamberlin.

Solfeggietto.....Ph. Em. Bach
The Brooklet.....Kirchner
Waltz, op. 95.....Merkel
Miss Mary Gray.

Songs—
Mavrouneen.....Lang
Madrigal.....Harris
Miss Marellah White.

Pavilion.....Grieg
The Two Skylarks.....Leschetizky
Valse Impromptu.....Von Wilm
Miss Eliza Abbott.

Overture, Egmont.....Beethoven

Marche Militaire.....Schubert
Arranged for two pianos, eight hands.
Misses Evalynn Ross, Clare Hare, Alma Jones, Amy Keil.

Albert Berne, a graduate of this year and pupil of Mr. Evans, presented his recital on Tuesday evening, June 16. He proved himself to be musicianly in his make-up, with serious equipment and large interpretative capacity. These qualities manifested themselves most conspicuously in the first movement of the Schumann Con-

certo and the Chopin-Liszt "Chant Polonaise." He was assisted by Leroy McMakin in the following program:
Sonata, F major, op. 24, for piano and violin.....Beethoven
Andante and Variations, E flat major, op. 8s.....Mendelssohn
Etude, C sharp minor, op. 25, No. 7.....Chopin
Scherzo, in canon form, F sharp major.....Jadassohn
Nocturne, Chant Polonaise, G flat major.....Chopin-Liszt
Concerto, A minor, op. 54.....Schumann
(Orchestral part on second piano.)

A recital of record was the one given on Friday evening, June 19, by Miss Corene Harmon, a post graduate and pupil of Frederic Shailer Evans. Such clear runs, absolute lucidity of expression and technical equipment one expects to find only in the matured artist, and Miss Harmon has all this with a great deal of musicianly equipment. Her program was as follows:

Suite for two pianos, op. 15.....Arensky
Romance, Valse, Polonaise.
Prelude and Fugue, D major.....Bach
Etude, B flat minor, from op. 104.....Mendelssohn
Impromptu, F sharp major, op. 36.....Chopin
Concert Etude, Waldesrauschen.....Liszt
Rhapsodie Hongroise, No. 11.....Liszt
Concerto, F sharp minor, op. 72.....Reinecke
(Orchestral part on second piano.)

The broad musicianship and rare discerning powers of Theodor Bohlmann again found expression in several of his advanced pupils, such as Meta Bairnsfather and others. A remarkable concert in this regard was the one of Wednesday evening, June 17, when the piano pupils of Mr. and Mrs. Theodor Bohlmann were assisted by vocalists, pupils of Miss Clara Baur, in the following program:

Song of the Brook.....Lack
Air de Ballet.....Chaminade
Miss Elizabeth Brown.
Introduzione e Rondo Capriccioso, op. 14.....Mendelssohn
Miss Louise Gedge.
Song, Ave Maria.....Schubert
Miss Annabelle Ambrose.
Rondo, C major (Perpetual Motion).....Von Weber
Miss Mai Wilson.
Aria, Herodiade.....Massenet
Miss Blanche Loewenstine.
Sonata, op. 14, No. 2.....Beethoven
George A. Leighton.
Aria, Rejoice Greatly (Messiah).....Handel
Miss Annabelle Ambrose.
Rhapsodie d'Auvergne, op. 73.....Saint-Saëns
(Orchestral part on second piano.)
Miss Mai Wilson.

The song recital by Miss Jeanne E. Beresford, soprano, pupil of Miss Clara Baur, assisted by Miss Henrietta A. Wehl, violinist, and John Hoffmann, tenor, on Tuesday evening, June 30, was another event of special note. The program was:

Song, Spring Flowers.....Reinecke
Violin obligato, John Hoffmann.
Aria, Gebet der Elisabeth (Tannhauser).....Wagner
Aria for tenor, Be Thou Faithful Unto Death (St. Paul).....Mendelssohn
Violin solo, Elegy.....Miesch
Songs—
Caro mio ben.....Giordani
Mavrouneen.....Lang
Song of May.....Lang
Song for tenor, O to Love, to Love Again.....Tirindelli
Aria, My Heart at Thy Sweet Voice (Samson and Delilah).....Saint-Saëns
Violin solo, Shepherd's Dance.....Edw. German
Songs—
Fishermaiden.....Schubert
Hark, Hark, the Lark.....Schubert
Miss Beresford has a fine soprano voice, and sang the

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Miss Shirley Nelson Morgan, a graduate of this year and pupil of Brahms van den Berg, presented the following program on Thursday evening, July 2:

Prelude Bach
Gavotte and Musette (from English Suites) Bach
Menuetto, G major Scarlatti
Sonata, op. 27, No. 1 Beethoven
Kuss Walzer (Concert Paraphrase) J. Strauss-Schütt
Concerto, A minor, op. 16 Grieg

Miss Morgan played with considerable technical clearness and power—especially the first movement of the Grieg Concerto.

One of the red letter evenings, when everything conspired to be beautiful, poetic and effective, was on Saturday, June 13, when Arthur J. H. Barbour, head of the organ department, presented his pupils, assisted by Miss Emma Rosina Fritsche, soprano, in the following program:

Marche Solennelle Albert Renaud
Gavotte, F major Miss Dorys James.
Serenade Hamilton Clarke
Song, Wenn der Frühling auf die Berge steigt Franz
Sonata, D minor, No. 4 Miss Emma Rosina Fritsche.
Allegretto grazioso Alex. Guilman
Scherzo Symphonique Miss Kate Morton Laxton.
Aria, Hear Ye, Israel (Elijah) J. A. West
Sonata, F minor, No. 7 Miss Gertrude McKee.
Aria, Hear Ye, Israel (Elijah) Albert Renaud
Sonata, F minor, No. 7 Miss Dorys James.
Sonata, F minor, No. 7 Mendelssohn
Sonata, F minor, No. 7 Miss Emma Rosina Fritsche.
Sonata, F minor, No. 7 Alex. Guilman
Sonata, F minor, No. 7 Miss Loretta Caroline White.

Mr. Barbour as an organist and teacher stands in the front ranks of his profession, and his pupils' work is a credit to him.

The graduation exercises on Saturday evening, June 20, were of an exceptionally interesting character in the following program:

Invocation.
Rev. Frank H. Nelson.
Trio for piano, violin and 'cello, Novelletten, op. 29 Gade
Aria, Be Thou Faithful Unto Death, St. Paul Mendelssohn
Cantata, The Lady of Shalott John Hoffmann.
Bendall
For women's voices, with incidental solos by
Miss Annabelle Ambrose.
Director, Arthur J. H. Barbour.
Presentation of diplomas.
Benediction.

Mr. Nelson showed that while technic was very necessary for the musician as the correct medium of expression, the most important thing to possess is soul temperament. The cantata was sung with fine expression, good crescendos and contrasts. In the solos Miss Ambrose's voice vibrated with feeling. Mr. Hoffmann sang the Mendelssohn aria with oratorio simplicity and breadth of style. A beautiful ensemble characterized the reading of the Gade Trio. The diplomas were awarded to the following:

Piano Department—Miss Kate Eagan, Miss Meta Bairnsfather, Miss Maude Stephenson, Miss Rose Yago, Albert Berne, Miss Shirley Morgan, Miss Dot Fay Trott, Miss Corene Harmon, P. G.; Miss Cosby Dansby.
Vocal Department—Miss Annabelle Ambrose, P. G.; Miss Esther McNeil, P. G.; Miss Jeanne Beresford, Miss Blanche Loewenstine.
Elocution Department—Miss Louise Kingwalls, P. G.; Miss Lena Ruscher.

It was with great pleasure that the presence of Romeo Frick, baritone, was noticed at the concert on Monday evening, June 22. Mr. Frick called on his alma mater on his way to New York, and Miss Clara Baur, to whom he owes his vocal training, was glad to have him accept an

invitation to sing. Mr. Frick has a noble voice, full of poetry, tenderness and feeling, a voice that vibrates with emotion and never fails to make an impression. The program was as follows:

Duets—
Serenata, Mefistofele Boito
Once I Stood on the Shore Widor
Miss Clara Nocka, Miss Mary Teal.
Piano solo, Impromptu, E flat major, op. 90 Schubert
Miss May Brockmann.
Prologue to Pagliacci Leoncavallo
Romeo Frick.
Concerto, C sharp minor (first movement) Ries
(Orchestral part on second piano.)
Miss Alice Langdon.
Song, Spring Becker
Miss Clara Herzog.
Concerto, D major (first movement) Mozart
Cadenza by Winding.
(Orchestral part on second piano.)
Miss Selma Benjamin.
Concerto, C minor, op. 185 (first movement) Raff
(Orchestral part on second piano.)
Miss Elizabeth Ranly.
Litany Schubert
Toreador Song (Carmen) Bizet
Romeo Frick.
Concerto, D minor, op. 40 Mendelssohn
(Orchestral part on second piano.)
Miss Edna Witham.

Other recitals of interest during the series were the following: On Thursday evening, June 11, Miss Louise King Walls gave an elocution recital, assisted by Miss Ethel Piland, pianist, and pupil of Frederic Shailer Evans, in the following program:

The Lay of the Lady Lorraine Carolyn Wells
Piano solo, Sonata, op. 13 (Pathétique) Beethoven
Merchant of Venice, Act IV, Scene Shakespeare
The Romaunt of the Page Elizabeth Barrett Browning
Piano solos—
Chanson d'Avril Bizet-Buonamici
Valse, E minor Chopin
The Irish Mother Elene Foster

Miss Ruschers' elocution recital, assisted by Miss Meta Bairnsfather, pianist, on Monday evening, June 15, presented the following program:

Dora Alfred Lord Tennyson
Dreamin' o' Home Anon.
Little Boy Blue Daniel H. J. Holmes
Concertstück, op. 92 Schumann
Introduction and Allegro Appassionata.
(Orchestral part on second piano.)
The Set of Turquoise Thomas Bailey Aldrich
The Lady of Castlenore Thomas Bailey Aldrich
A Bretagne legend, A. D. 1700.
Piano solos—
Etude, op. 16, No. 3, E major Chopin
En Route from Etudes Artistiques, op. 107, B flat major Godard
As You Like It, Act II, Scene 7 Shakespeare
The Minister's Housekeeper Harriet Beecher Stowe

Pupils of Miss Clara Baur, Miss Corene Harmon, Miss Katherine Eagan and Leroy McMakin, presented the following program Tuesday afternoon, June 16:

Duet, op. 25 Sartorio
Miss Virginia Molyneux.
March Lichner
Miss Ruth Law.
Tarantelle Beaumont
Miss Flora Hollister.
Songs—
Sweet Wind That Blows Chadwick
He Loves Me Chadwick
Miss Edith Riley.
Gypsy Fireside Eilenberg
Miss Suretta Redmon.
Hide and Seek Eilenberg
Bird Song Popp
Miss Geraldine Cookson.
Violin solo, Notturmo Goltermann
Master Mark Carroll.
Butterfly Merkel
Miss Clara Bridge.
The Fountain Bohm
Miss Luella Duser.

Valetta Krogman
Miss Camille Holbrook.
Three Etudes Burgmuller
Tulip Lichner
Miss Florence Schiff.
Spinning Song Elmenreich
Miss Erma Schneider.
Duet, I Feel Thy Angel Spirit Graben-Hoffmann
Miss Ella Heckle and Miss Ida Heckle.
Sonatina, C major Kuhlman
Miss Edna Pape.
Bright Butterflies Fink
Miss Margaret Leiding.
Violin solo, Petite Fantaisie Dancila
Miss Corinne Plaff.
Scherzino Handrock
Im Zigeunerlager Behr
Miss Margaret Oehlschlaeger.

On Thursday evening, June 18, pupils of Miss Meta Bairnsfather, Miss Laura Anderson and Leroy McMakin were heard in the following program:

Sonatina, C major Biehl
Miss Edna Tischler.
Sonatina and Tarantelle Spindler
Master Victor Tischler.
Rondo, op. 239, No. 2 Lichner
Miss Edna Froehlich.
Pink Lichner
Master George Goshorn.
Song, To Spring Gounod
Miss Ethel Alspach.
Tulip Lichner
Gavotte Demuth
Miss Agnes Seinecke.
Tarantelle Beaumont
Miss Hilda Froehlich.
Violin solos—
Reverie Gilis
Romance Heigs
Miss Mary Matson.
Sonata, C major, first movement Mozart
(Second piano arrangement by Grieg.)
Miss Mary Morrissey.
Violin solos—
Madrigale Simonetti
Doushka C. N. Allen
Master George Price.
Sonatina, D major Clementi
Miss Louise Bellia.
Barcarolle Ehrlich
Waltz, A major Thoma
Miss Ethel Hahn.
Pomponette Durand
Miss Mary Watkins.
Spring Song Merkel
Will-o'-the-Wisp Jungmann
Miss Allene Baker.

Songs—
Last Night Kjerulf
O, That We Two Were Maying Nevin
Miss Mary Teal.
Valse Brillante, B flat major Godard
Scherzino, F major Moszkowski
Miss Mary Morrissey.
Irrlichter Jensen
Etude, D major Schütt
Miss Claribel Klayer.
Violin solo, Ninth Concerto De Beriot
Miss Emma Norton.
Sonata, for two pianos Clementi
First piano, Miss Elizabeth Parks.

On Wednesday evening, June 24, pupils of Miss Clara Baur, Miss Frances Moses, Miss Rose Goves, Miss Amalie Staaf, Miss Ida Ulmer, P. Sarsfield Battle and Albert Berne appeared in the following program:

Waltz Kohler
Scherzo Kohler
Haschenspiel Eilenberg
Miss Anna Bayer.
Pavane Sharpe
Miss Imogene Poole.
Au Matin Godard
Miss Olive Breed.
Songs—
My Thought Eppinger
The Alpine Rose Sieber
Miss Della Eppinger.

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Rondo Favori, op. 11.....	Hummel
Miss Rose Roebing.....	
Polonaise, from op. 8.....	Beethoven
Miss Lula McClellan.....	
Songs—	
A Rose Once Grew.....	Von Hammer
Irish Folksong.....	Footie
You and I.....	Lehman
Miss Edith Riley.....	
Ballade, G minor.....	Rheinberger
Miss Doris James.....	
Sonata, E flat major, op. 13 (first movement).....	Hummel
Miss Elizabeth Richardson.....	
Songs—	
Ecstasy.....	Beach
Sing on.....	Denza
Miss Mareliah White.....	
By the Spring, op. 14, No. 1.....	Piutti
Miss Elizabeth Tomlinson.....	
Impromptu, op. 28, No. 3.....	Reinhold
Miss Mae Siebert.....	
Song, Wohl viele tausend Vögelchen.....	Gumbert
Miss Clara Herzog.....	
Sonata, op. 28 (first movement).....	Beethoven
Miss Willie Belle Burnside.....	
Song, Across the Dee.....	Coombs
Miss Blanche Lowenstein.....	

Miss Frances Moses and Mrs. Iva Kennedy Wickersham presented their pupils on Thursday evening, June 25, in the following program:

March, from Lenore Symphony.....	Raff
(Arranged for two pianos, eight hands.)	
Miss Della Eppinger, Miss Emelyn Schumaker, Miss Elsie Wehl and Miss Clara Herzog.....	
Melodie.....	Schultz
Springtime.....	Schultz
Miss Mabel Phillips.....	
Sonatina, C major.....	Spindler
Miss Marguerite Whitteker.....	
Song, My Dreams.....	Tosti
Mrs. George Joffe.....	
Chaconne.....	Roubier
Miss Beatie Gale.....	
Le Petit Rien.....	Cramer
Miss Helen Newman.....	
Agitato.....	Von Wilms
Miss Nellie Wilson.....	
The Fable.....	Raff
Miss Ella Puchta.....	
Songs—	
A Dream of Spring.....	Spicker
Come to Me.....	Bemberg
Miss Clara Nocke.....	
Solfeggietto.....	Bach
Second Gavotte.....	Godard
Miss Irene Eppinger.....	
Sonata, C major.....	Mozart
(Second piano accompaniment by Grieg.)	
Miss Clara Doppes.....	
Valse, A flat major.....	Moszkowski
Miss Hibernia McArthur.....	
Duet, The Gypsies.....	Brahms
Miss Caroline Rieder and Miss Clara Nocke.....	
Au Matin.....	Godard
Air de Ballet.....	Chaminade
Miss Olivia Hoffman.....	
Rondo Brillante, op. 62.....	Von Weber
Miss Della Eppinger.....	
Songs—	
A Girl Speaks.....	Tirindelli
Staccato Caprice.....	Mulder
Miss Caroline Rieder.....	
Albumblatt.....	Taubert
Valse Caprice.....	Raff
Mrs. Blanche High Gebhardt.....	

Pupils of Miss Clara Baur and Miss Laura Anderson presented themselves on Saturday evening, June 27, in the following program:

Duet, O Wert Thou in the Cauld Blast.....	Mendelssohn
Miss Ella Heckle and Miss Ida Heckle.....	
The Sweetest Flower.....	Arthur Lieber
Miss Emma Rosina Fritsche.....	
Beloved, It Is Morn.....	Aylward

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Until You Came.....	Metcalfe
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To be Sung on the Waters.....	Schubert
Miss Ethel Alspach (pupil of Miss Anderson).....	
O That We Two Were Maying.....	Nevin
'Tis I.....	Pinsuti
Miss Ida Heckle.....	
Veilchen.....	White
In Blossom Time.....	Needham
Miss Ella Heckle.....	
Aufenthalt.....	Schubert
Miss Mary Teall (pupil of Miss Anderson).....	
Marie.....	Franz
Ständchen.....	Schubert
John Hoffmann.....	
Blow, Blow, Thou Winter Wind.....	Arne
Song of Thanksgiving.....	Alltisen
Louis M. Kuppin.....	
Aria, A non Crede, La Sonambula.....	Bellini
Rondo, A non Giunge, La Sonambula.....	Bellini
Miss Mareliah White.....	
Aria, Dove Sono, Le Nozze Figaro.....	Mozart
Miss Emma Rosina Fritsche.....	
Aria, In Diesen Heiligen Hallen, Zauberflöte.....	Mozart
Louis M. Kuppin.....	
O Vision Entrancing.....	Goring Thomas
John Hoffmann.....	
Aria, Ocean, Thou Mighty Monster, Oberon.....	Von Weber
Miss Annabelle Ambrose.....	

Miss Ida B. Ulmer's pupils appeared on Monday evening, June 29.

The following from the Richmond (Ind.) Sun-Telegram in regard to Romeo Frick, baritone, formerly of the Cincinnati Conservatory of Music, speaks for itself:

"Mr. Frick has a wonderfully full, rich baritone voice, with an exceptional high range. He is an artist and an accomplished opera singer of national reputation. His vocal recital was followed by a short and interesting discussion on production of tone. Then followed Mr. Barbour, the Cincinnati organist, who was greeted by a large audience. He came with the highest recommendations not only from the United States but also from the leading countries of the world, and he fulfilled every expectation. He readily produced melodies of rare beauty from the classics. Indeed he seemed able to interpret every passion of music on the organ. His program was from the famous American, French, English and German organ composers. It is not too much to say that such finished work and artistic rendering as Mr. Barbour gave would please any audience, however critical."

Manager A. J. Gantvoort, of the College of Music, leaves Monday for Boston on important business bent.

J. A. HOMAN.

HAROLD BAUER AND PABLO CASALS.

THESE two great artists, after giving a few very successful concerts in Portugal, sailed from Lisbon on June 3 for a joint tour in Brazil during July and August. Harold Bauer leaves Europe for the United States on September 15, and opens at the Worcester Festival on September 30, and Pablo Casals has made arrangements to go to the United States for a tour commencing in January.

Caroline Mihr Hardy.

MRS. CAROLINE MIHR HARDY, solo soprano of the Washington Avenue Baptist Church, Brooklyn, and Temple Emanu-El, New York, will sail for London in a few days. Mrs. Hardy will be under the management of Henry Wolfsohn, and will be heard in all the large cities the coming season. She will return from Europe in September.

BOICE CARSON.

AMONG the young artists of the country there is no better known singer than Robert Boice Carson. Going to Chicago a few years ago comparatively unknown, he has in this short time won a place in the hearts of the public and highest respect of the profession. We have today in Mr. Carson one of the best tenors in the West. As an interpreter of Schubert, Schumann, Brahms, &c., his work stands pre-eminent. He is also the only American artist who has given full programs of the famous songs of Anton Rückauf, the young Austrian composer, who bids fair to equal Strauss in the public eye. So great has been Mr. Carson's success with these songs that Herr Rückauf has invited him to sing them for him in Vienna.

In church work Mr. Carson has been eminently successful for a few years. He was tenor soloist at the First Baptist Church, Chicago, and on May 1 was selected as tenor for St. James M. E. Church, Chicago, at one of the largest salaries paid to any tenor west of New York. The extensive experience of Mr. Carson in oratorio makes his services invaluable. Having appeared with most of the leading societies of the country, his services are being sought after for next season, which insures him a most brilliant season.

Mr. Carson ascribes much of his success to the artistic influence and advice of Robert Goldbeck, the eminent pianist and composer, who has invited him to create the tenor role in his new opera, which will be produced for the first time this fall.

As a teacher Mr. Carson has been equally successful. Among his pupils are Miss Bertha Ridgely, soprano soloist at First M. E. Church of Evanston (position now held by Jenny Osborn); Miss Mabel Marsh, soprano, formerly with Grand English Opera Company; Ernest Miller, baritone soloist of University of Chicago Glee Club; Miss Frances Murphy, director of music at the seminary at Hopkinton; Master Hays Gamble, the well known boy soprano; Mrs. Sadie Davies Belding, the contralto from Detroit; Mrs. Lura Weaver Haight, of San Francisco, and Mrs. Katharine Moore, of Seattle.

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REPRESENTATIVES from twenty-four States attend this school, founded four years ago by Chas. W. Landon, founder also of the New York State M. T. A. A course of recitals by students and graduates in the Dallas Carnegie Hall has just closed. The Beau Monde of Dallas pictures the class of 1903, the Choral Club and Ensemble Class, saying in part:

There was an individuality in the style of each performer, instead of the almost universal trademark, as stamp of the pupil's teacher. This showed that the inborn bent of the pupil had been carefully cultivated.

Another feature was that the younger pupils gave a musicianly interpretation of their numbers; they brought out the intent of the composer, and made it clear and expressive. Their phrasing was that of a player who has a musical thought to impress on the audience, rather than a desire to simply play the correct notes. In voice training the efforts are largely given to the production of the best possible quality of tone; so in their piano playing, it was clearly seen that much attention had been given to securing a beautifully musical and limpidly clear tone in the touch. The self possession shown in the public playing of the pupils could only have been due to their frequent playing in the weekly conservatory musicales.

C. Whitney Coombs.

C. WHITNEY COOMBS sailed for Europe on the Pennsylvania July 11, and will remain abroad until the last of September.

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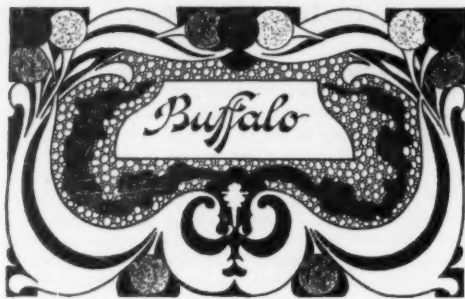
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BUFFALO, July 3, 1903.

JULY brings us our belated summer. June was cold, capricious, tearful; but radiant July, crowned with poppies, regards us with "one vast, substantial smile." Even the merchants whose summer goods have been unsalable look less glum and pessimistic, and we no longer desire to say in the words of the photographer, "Now, look pleasant." Warmer weather means ready sales of light garments, and a general consignment of woolen clothes to the ravages of the ever ready, always hungry moths. Warmer weather brings "vacation days"; pupils' recitals are fewer, to the joy of teacher, student and scribe, especially the latter; for if she praises where praise is well merited, or censures with a view to having faults corrected, she is assailed by someone whose feelings have been hurt. There is a vast difference between sensitiveness and touchiness. Sensitiveness is a quality or attribute which can be conquered by cultivating a philosophic view of life and its minor worries. Touchiness is wounded self esteem allied to petty jealousy. A well regulated mind orders his life so that he is filled with kindly thoughts of his neighbor. He has a wholesome desire to "live and let live," and "like the coral insect takes from the running tide the elements it needs." Let us be just while we are here. Lend a helping hand. Never speak ill of anyone, for no one is perfect; but each one stands a better chance of becoming really good if he be given a chance to do the best that in him lies.

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea.

The Seventy-fourth Regiment of Buffalo deplores the sudden death of its able bandmaster, Justus G. Miller, a genial, courteous man, a good musician, and in every sense an excellent leader. Under his leadership the Seventy-fourth Regiment Band was renowned for the excellence of its public performances.

Miss Emma L. Hayward's pupils, numbering twenty-seven and known as the Junior Musical Club, gave a recital on Monday night at Catholic Institute Hall.

Tuesday evening the very young but promising pupils of Miss Carrie Gillig interpreted a varied program. We have had occasion to mention Miss Gillig before in THE MUSICAL COURIER as one of the most accomplished pupils of Ch. Armand Cornelle. She is not only a faithful, conscientious student, but a fine exponent of Mr. Cornelle's careful training. Her little pupils are studying touch and technique, and their fingers are learning to obey the command of the mind. There is no danger that they will merely pound the piano as though it were an anvil to be struck by main strength. The program was varied and in the main well given, but it would be folly to assert that all were letter perfect. Children of tender years sometimes

suffer from stage fright, "even as you and me." However, little Lauretta Gillig, a mere baby, with her tiny fingers was able to play the primo correctly with her sister in the duet "Chœur des Chasseurs de Freischütz." Mary Toegel was excellent. Ruth Maloy, Anna May Burnet, Jeanette Stenz and Clara Hager did well. Miss Klassert played Rubinstein's Melody in F in perfect time, but with no coloring, and lack of melodic expression. Tiny Charlotte Reumann, aged ten, played Beethoven's "Adieu to the Piano" and a Scherzetto of Bachmann with rare intelligence and expression. She will one day make an artist. The musical future of Buffalo lies in the hands of the youths and maidens who are now doing good work. The program follows:

Polka Rondo.....	Klein
Harriet Hill and Lura Hager.	
In Autumn.....	Krogman
Dream of the Reaper.....	Heins
Polka Ballet.....	Bachmann
In the Mountain Cot.....	Heins
Chœur des Chasseurs de Freischütz.....	Low
Lauretta Gillig and Miss Gillig.	
Hunting Song.....	Gurliitt
Chansonette.....	Werner
Danse Negre.....	Gurliitt
Anna May Burnet and Clara Biehn.	
Les Marguerites.....	La Fontaine
Spring Song in A flat.....	Heller
La Gondola.....	Biedermann
Clara Hager and Ruth Maloy.	
Postillion's Morning Song.....	Merkel
Narcissus.....	Nevin
Adieu to the Piano.....	Beethoven
Scherzetto.....	Bachmann
Melody in F.....	Rubinstein
Miss Margaret Klassert.	
Consolation.....	Mendelssohn
Impromptu.....	Merkel
Josephine Gillig.	
Spinning Song.....	Thomé
Edward Schwab.	
Hunting Song.....	Mendelssohn
Miss Henrietta Hegel.	

Last week the assistant teachers in Mrs. Thom's studio gave a number of pupils' recitals. The members of the kindergarten classes have been well taught by Mrs. Harriet J. Marquis, Miss Cossette Brown and Miss Cora Taylor. Saturday afternoon the students who have been taught by Miss Anna Leonard, Miss Gertrude Astell and Mrs. Nellie C. Billings wended their way piano-wards, more or less conscious, more or less proficient, according to temperament or practice, but each little heart anxious to do his or her very best to please teachers and adoring mammas, all of whom fancy that an embryo Bloomfield Zeisler or Gabrilowitsch will one day go forth from some Buffalo home to astonish and delight. Dream on, happy mothers; there is no question but that the average pianist, be he child or adult, is enough "to make reason totter on her throne," and can astonish though he may not always delight his helpless or hapless listener. However, as "recitals" show that there is conscientious effort, there must in time be good results, and we lookers on must perforce encourage the Johnnies and Marys who are taught to believe that the path of glory leads but to the piano.

The following programs were given by the pupils of Mr. and Mrs. Frank Davidson:

MONDAY EVENING, JUNE 29.	
Violin, Polish.....	Ludwig Mendelssohn
Arthur Munsell.	
Violin and piano, Slumber Song.....	Longo
Charles and Justine Dillon.	
Violin, Perpetual Motion.....	Warner
French Downer.	

Violin, March.....	Sitt
Orlo Boies.	
Violin, Spanish Waltz.....	Centola
Vida Meister.	
Piano and violin, Meditation.....	Bach-Gounod
Misses Jean and Nona Hughes.	
Piano—	
Andante in D minor.....	Heller
Nocturne in B flat.....	Heller
Miss May O. Smith.	
Violin, Brindisi Waltz.....	Alard
Miss Elsie C. Loomis.	
Violin, Trovatore.....	Singeele
Miss Bessie Tudor.	
Violin, Barcarolle and Pizzicati.....	Delibes
Robert Greenky.	
Piano, Mondescheinfahrt.....	Bendel
Miss Ruth Stoneman Long.	
Violin, Barcarolle.....	Ondrick
Miss Marie H. Thebaud.	
Violin Concerto in A minor, first movement.....	Bach
Leslie E. Holyoke.	

TUESDAY EVENING, JUNE 30.

Violin, Mondnacht (for two violins).....	Rehbaum
Miss Thuresson and Miss Vanderburgh.	
Violin, La Cinquantaine.....	Gabriel-Marie
H. B. Cooper.	
Piano—	
Slumber Song in D flat.....	Heller
Waltz in E flat.....	Durand
Miss Katharine Carroll.	
Violin, Romance.....	D'Ambrosio
Miss Mabel Thuresson.	
Violin, Canzonetta.....	D'Ambrosio
Miss Eveleen M. Burns.	
Piano—	
Elegy from Suite, op. 31.....	Bargiel
Frühlingsrauschen.....	Sinding
Miss Fannie Stanton.	
Original composition from Mrs. Davidson's harmony classes.	
Songs—	
A Sea Dirge.....	Raymond W. Beebe
Hunting Song.....	Raymond W. Beebe
Violin, Air Russe.....	Alfred M. Goehle
Songs—	
Late Autumn.....	Jacob Singer
Rose Song.....	Jacob Singer
Piano, Ballade.....	Jacob Singer
Song, Vergiss mein nicht.....	Elizabeth Bray
Piano, two part invention.....	Alfred M. Goehle
Song, Bird of My Lady's Bower.....	Marta Milinowski
Violin, Grossmutterchen (for two violins).....	Lange
Misses Fannie and Ruth Stanton.	
Piano, Impromptu on a Theme from Schumann's Manfred (for two pianos).....	Reinecke
Miss Mary Berlin and Mrs. Davidson.	

WEDNESDAY EVENING, JULY 1.

Piano, Concerto in C major, allegro con brio (with cadenza by Beethoven).....	Beethoven
Jacob Singer.	
(Mrs. Davidson will play orchestral part on a second piano.)	
Violin, Romance.....	Svendsen
Walter Heussler.	
Violin, Concerto in D minor, first movement.....	Kreutzer
Eric Huerdler.	
(Accompanied by Miss Adeline Huerdler.)	
Piano—	
Barcarolle Venitienne, F minor.....	Godard
Morceau in A flat.....	Wollenhaupt
Miss Marion Howard.	
Violin, Mazurka in G, Oberlasse.....	Wieniawski
Raymond Beebe.	
Violin, Romance.....	Paganini-Musin
Miss Mariana Monroe.	
Piano, Fantaisie in C minor.....	Mozart
Miss Elizabeth Bray.	
(With second piano part by Grieg.)	
Violin, Romance in F major.....	Beethoven
Miss Belle Phyllis Cohen.	
Violin, Gavotte in E major (from Sixth Sonata for violin alone).....	Bach
Hugo Hoffmann.	
Piano—	
Andante Varie in F minor.....	Haydn
Prelude in D flat, op. 28, No. 15.....	Chopin
Fantaisie Impromptu, op. 66.....	Chopin
Miss Mary McCall.	

The Saengerbund Society had a mammoth excursion to Cascade Park last week. Sixteen carloads, about 2,000

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people, who had, we hear, a very enjoyable outing, and on the homeward way sang merrily, putting for the time being nature's songsters out of the business. "A merry heart goes all the day; a sad heart tires in an hour."

VIRGINIA KEENE.

Allen-Freeman Recital.

PUPILS selected from the classes of Julia C. Allen, violinist, and Cordelia Freeman, soprano, gave the closing recital in Scranton, Pa., the last week of June. This was the program:

Semi-chorus, Nocturne.....Delibes-Freeman
 Misses Chase, Plumley, Okell, Matthews, Powell, Ludwig, Green,
 Leister, May, Smith, Morgan; Mesdames Keller, Buchanan,
 Carr, Slocum.
 Violins, Duo Concertante.....Dancels
 Misses Eleanor Clemons and Emily Hackett.
 Liebeslied.....Karl Goetz
 Miss Jennie Kaufmann.
 Contralto—
 Chanson du Tigre.....Masse
 Die Alte Mutter.....Grieg
 Miss Elsie Powell.
 Violin, Caprice de Concert.....Ovide Musin
 Miss Betty Stackhouse.
 Soprano, Villanelle.....Dell' Acqua
 Mrs. A. K. Leister.
 Baritone, Bedouin Love Song.....George Chadwick
 George E. Haak.
 Soprano—
 The Night Has a Thousand Eyes.....Liza Lehmann
 Madrigal.....Augusta Holmès
 Miss Florence Robertson.
 Violins, Double Concerto, by request.....Alard
 Misses Betty Stackhouse and Edna Caryl.
 Tenor—
 Si mes Vers.....Hahn
 Celeste Aida.....Verdi
 Lloyd H. Kresge.
 Soprano—
 Bitte.....Robert Franz
 Shadow Dance from Dinorah (by request).....Meyerbeer
 Miss Harriet Stites.
 Contralto—
 Gavotte from Mignon.....Ambroise Thomas
 Sapphische Ode.....Brahms
 Mrs. C. F. Buchman.
 Violin—
 Le Dernier Sommeil de la Vierge.....Massenet
 Intermezzo.....Godard
 Miss Edna Caryl.
 Tenor, Boots and Saddles.....Dudley Buck
 Tom Gippel.

Marie Seymour Bissell.

MISS BISSELL closed her studio some weeks ago, although she might have continued teaching. She is a firm believer in a good rest, however, and left her numerous pupils. She was at Islip, L. I., the guest of Mrs. John Gibb at her beautiful home; next month she goes to Lake Placid, in the Adirondacks. Nellie Mae Brewster, well remembered as a pupil of Miss Bissell, spent April and May in New York studying, also taking a course of lessons in the Parry Dramatic School; she studied "Faust" and "Carmen," and left for the West, having several concert engagements. In October she starts on a tour of twenty-two weeks with the Redpath Lyceum Company, singing in Boston, Chicago, &c., and in the Garden Scene from "Faust." Mr. Parry pronounces her wonderfully talented. When she is a little older there is chance of her adopting the operatic stage.

National Conservatory Fall Term.

THIS institution regularly opens the fall term on September 1, as was printed in the Messenger recently. With enlarged faculty and every facility for doing the best work, this famous school is sure of a large attendance. Mrs. Thurber gives personal attention to all applicants.

RICHARD PLATT.

RICHARD PLATT, the talented young American pianist, seems to have made a hit in London. Here are a few extracts from the London papers:

Hugo Gorlitz was the recipient of a warm reception last evening when the audience congratulated him on the success of the Richard Strauss festival extra concert at St. James' Hall, which was arranged to introduce Richard Platt, the great American pianist. In the Hungarian Fantasia, arranged for piano and orchestra, Mr. Platt showed himself as the great artist, and the audience will long remember the grand climax of Liszt's great masterpiece.—Sun.

RICHARD STRAUSS FESTIVAL.

In addition to the four regular Strauss concerts an extra one was given last night at St. James' Hall to introduce Richard Platt, the American pianist, who, in Beethoven's Concerto in C minor, op. 37, displayed intelligence and good technique; the finale was rendered, indeed, with much spirit. The cadenza in the allegro was by Moscheles. Mr. Platt was afterward heard in four pieces by Chopin.



RICHARD PLATT.

The Berceuse was interpreted neatly and delicately. After the Mazurka, op. 7, No. 3, and the Grande Valse, op. 42, came the A flat Ballade.—Morning Post.

The concert which took place at St. James' Hall last night can scarcely be considered as part of the Strauss Festival, although the Amsterdam Concertgebouw Orchestra appeared at it with Herr Strauss and Herr Mengelberg as conductors. Herr Strauss, indeed, was only represented in the program by his "Till Eulenspiegel," a delightful work which gains fresh fascination at every performance. The concert was avowedly given with the purpose of introducing Richard Platt, a young American pianist, to an English audience. Mr. Platt is obviously a player of talent, and a Chopin group, which included the Berceuse, one of the Mazurkas, the Ballade, op. 47, and Valse, op. 42, was given with a good deal of sympathy and taste. At present his playing lacks some of the finer qualities, and his reading of Beethoven's Concerto in C minor, though fluent enough, scarcely had the breadth that the music requires. But he starts his career with a fine technique, and his artistic development may only be a question of time.—Globe.

Richard Platt must consider himself a very lucky young man to be able to make his debut in London in the reflected glory of the

Amsterdam Concertgebouw Symphonic Orchestra, with Herr Mengelberg and Herr Richard Strauss as conductors.—Daily News.

To an extremely sympathetic accompaniment under the baton of Herr Mengelberg, Mr. Platt played Beethoven's Concerto in C minor fluently and tastefully. In some Chopin solos he displayed skill, but his sense of rhythm is not keen, and his power of varying tone color stand in need of further development. He wrestled with the technical difficulties of Liszt's Hungarian Rhapsody with some success, but the performance was not remarkable for temperament. Herr Strauss conducted the orchestra with vigor and insight.—Star.

At the previous evening's Strauss concert a young American pianist, Richard Platt, made his English debut, and proved to be a most intelligent player, with a delightful touch, which only requires a little more power to bring him into the front rank of pianists. Herr Strauss conducted his "Till Eulenspiegel," and the Amsterdam Band played superbly. Sir Villiers Stanford's new Irish rhapsody proved to be a melodious and dignified work and brilliantly orchestrated.—Morning Advertiser.

The extra "Strauss" concert, which took place last night at St. James' Hall, was manifestly organized to introduce Richard Platt, an American pianist, who appears to be young. To make a first appearance under such conditions was inevitably to excite considerable expectation and to court criticisms by a high standard. Mr. Platt undoubtedly has musical ability. His playing in Beethoven's Concerto in C minor, No. 3, if deficient in breadth of phrasing and virility, was pleasing, particularly in the slow movement.—Standard.

The Korteheurs in Cleveland.

THE Plaindealer of June 28 prints pictures of Hermann O. C. Korteheuer and Mrs. Korteheuer; also this information:

Mr. and Mrs. Hermann O. C. Korteheuer, of New York city, have located at 76 Tilden avenue, where they have opened their studios for the summer. Mr. Korteheuer's work embraces a vast field. He gives instruction in piano playing to amateur and professional students. The latter he takes through a course which will fit them for concert playing or teaching. He also gives instruction in harmony, counterpoint, musical forms, composition, orchestration, pedagogics, esthetics of music and history of music.

To singers, violinists and pianists already in possession of an advanced technique he gives lessons in the interpretation of the songs, violin and piano compositions of the great masters.

Mrs. Korteheuer, for many years a pupil of Mr. Korteheuer, gives instruction in piano and harmony.

Mr. and Mrs. Korteheuer have been most heartily welcomed by their former pupils, and the number of new names added to their class grows larger as the season advances.

Minnie C. Kraft Dead.

MISS MINNIE CORTESE KRAFT, the opera singer, died of blood poisoning in Vienna Wednesday of last week. She was born in Chicago thirty years ago. Her voice was a mezzo soprano. Miss Kraft was for several seasons a member of the company of the Berlin Opera.

Samuel Richard Gaines.

SAMUEL RICHARD GAINES, of Detroit, has just been appointed choirmaster of St. Joseph's Episcopal Church. He will also retain the directorship of the Jefferson Avenue Presbyterian Church choir, the Gaines Concert Quartet and the Orpheus Club.

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PARIS. JULY 4, 1903.



WILLIAM CHAUMET, the composer of "La Petite Maison," the last new work produced at the Opéra Comique, has just replied to those of his critics who have reproached him with resuscitating the old form of opéra comique, as used by Adam, Auber, &c., a form of art work which these critics consider superannuated, old fashioned and no longer in keeping with the present modes of thought. The book of this opera, be it understood, is also on the old lines, spoken dialogue alternating with pages that are sung. Says Chaumet in *Le Figaro*: "As a fact, the form of opéra comique as they (Adam, Auber, &c.) understood it finds but little place in my work. For instance, the numbers are not separate, as in the old composers. There are no detached solos, duets, trios or other defined forms arresting the development of the opera. I strove to make the music follow continuously the action of the drama without hindering it, and, judging from the pleasure the audience appears to take in the piece, I do not think the librettists and myself have fallen far short of our object. Also I think that serious and competent critics should, without bias, take the work as presented by the author. Let them praise or blame the manner in which the work is treated, but here, according to my ideas, is the limit of their right. I am reproached with having selected the old form of opéra comique as the vehicle of my last piece. To me music is divided into two categories, well defined, and which have been justly named the rival sisters—dramatic and symphonic music. Let us leave on one side this latter form; free from all fetters it can soar to the most inaccessible limits of this infinite and universal art. As for dramatic or opera music, what is required from it today? Above all, that it shall be living, expressive. If music is required to express a certain situation, then let it seize on that situation and give to it the relief unattainable by mere words. The marble is given, but from it must come the statue. By what means? By those which cause the exact expression, the true meaning, to stand out most prominently. But as for the 'form' or 'vehicle,' what matters? One composer believes sincerely that in breaking away from certain forms he has founded a new art. Another thinks that he can make his way in music while keeping its old sandals. What matters all this? It is simply a question of form; and form, like technic, changes every day. What really survives all these tentatives, more or less personal, in opera music at least, is the just idea conformed to the sentiment, which it ought to express and sustain with an undeviating truth of expression. In this matter Gluck was, if not the first, certainly the greatest innovator. To sum up, I think (and it is what I have humbly striven to do) that it is nowadays necessary to follow the poem or book as closely as the bark envelops the tree. Then to strive to give the song the true inflection of the word by clothing it with a garment made expressly for it. And at last to determine, by the sonorities,

the movement and the tints of the orchestra, the exact atmosphere or surroundings in which moves the initial idea."

How much music is enhanced by the place in which it is heard, how much in short the painting is set off by its frame, or the effect of the jewel by its setting, was very apparent to me, at a delightful gathering I attended this week at the very beautiful old world home habited by Charles Holman-Black and his brother, Frank Holman. Imagine a very spacious lofty studio (Mr. Holman is a painter) on the ground floor, quite large enough to serve, as it sometimes does, for a concert room. This is filled with beautiful objects of art, furniture, artistic carvings, &c., which can only be acquired by those who possess great taste, technical knowledge and the patience necessary to wait for and seize the opportunity to possess such treasures when it arises. Perhaps, also, a goodly banker's account may be another most necessary item for those who have artistic tastes and seek to gratify them. It is in this room, further embellished by paintings—many of them signed F. Holman—that very delightful musicales are given, at which one meets all kinds of agreeable or clever people—sometimes the two qualities combined—and where Americans, particularly those of the musical world, are made very welcome by Mr. Holman-Black, an ideal host—a talent becoming as rare as the lost art of conversation, or the Cremona varnish. Among other people, I encountered Madame Nevada, who must certainly have discovered the fountain of youth that Ponce de Leon set out to discover in Florida. It was not yesterday that Emma Nevada sang the "Charmant oiseau," from "La Perle du Brésil," with its effective cadenza, at the Opéra Comique, a number which has since formed part of the stock in trade of every self respecting and ambitious "light soprano"; Dr. Palmer, Madame Nevada's florid, English looking husband, and her daughter Mignon; Sebastian B. Schlesinger, looking the picture of happiness and good humor. Why should he not? What a fortunate composer to have such a charming and gifted daughter to interpret his compositions; Salvatore Marchesi, very erect and dignified, in spite of his eighty-one or eighty-two years, quite the type of "basse noble"; Mme. Mathilde Marchesi, his wife, the teacher of singing; the face somewhat tired and sad. Perhaps it is because—as she claims—that when she dies the art of singing will die with her; Victor Harris, the pianist of the Metropolitan Opera House, New York, on a flying visit to Paris; Mrs. Pickens and her charming daughter, Mlle. Bessie Abbot, late of the Paris Opéra; Juliani, still teaching, although over eighty. I think teaching singing must be conducive to longevity. Think of Garcia in London, Delle Sedie and a number of other professors between eighty and ninety years old. Haslam, who had brought two pupils, just arrived from St. Louis—Mr. and Mrs. Carrie—the former said to be that rara avis—a high tenor. His teacher, who is one of those who

never prophesies unless he knows, has hopes of a good future for him. Many others interested in music were also there, amateur or artist, whom I cannot recollect, but all said good bye to the cordial hosts, with a hope of similar pleasant reunions next season.

The Opéra still gives the works of the stock repertory. Mme. Jane Noria, a pupil of M. Dumarthey for diction, and of M. Bouhy for singing, has made her third successful début as Juliette in Gounod's work. The program of the gala performance to be given in honor of the King of Italy, who is expected about the middle of July, will be by Italian composers, Aida, Verdi and Paillasse ("I Pagliacci"), Leoncavallo. As "L'Etranger," the new opera by Vincent d'Indy, recently produced at La Monnaie, Brussels, is not long enough to form the entire evening's performance, the director of the Paris Opéra, where it is to be produced next season, had thought of supplementing it with a revival of Mozart's "Entführung aus dem Serail," known in French as "L'Enlèvement au sérail." Nothing has, however, been definitely settled on the matter, one of the difficulties being the conflicting versions, or rather translations, which exist of this opera, the only unanimity being, it appears, that they are all poor. The best is the one done a number of years ago at Covent Garden, London, in Italian, under the title of "Il Seraglio"; I think Sembrich sang in it. Madame Acté, one of the first sopranos at the Opéra, has not quitted that establishment permanently, as it was thought. She will reappear there the last of November, and stay until the end of January. In the meantime she goes to her home in Finland for a rest, Madame Acté's husband being one of the principal professors at the University of Helsingfors. This singer will be much missed at the Opéra, where she has created a most honorable place for herself, since her début as Marguerite in Gounod's "Faust" some six years ago. This was followed by successive appearances as Juliette, as Elizabeth, Elsa, Benjamin in Méhul's delightful old Biblical opera of "Joseph"; as Alceste, her last role being, I think, that of Margiane in the recent revival of "La Statue," by Reyer. Acté was to have created the principal female role in Siegfried, in the production of this opera by Wagner last year, when Jean de Reszke was engaged for the title part, but was prevented by illness from appearing, the role being confided to Madame Grandjean. Madame Acté will, after passing the summer in her native land, recommence her professional duties by a tour in Scandinavia, Germany and Austria. After her season of four months at the Opéra I have heard it rumored that she goes to America for thirty performances of her four best roles, Marguerite, Juliette, Elsa and Elizabeth. I only give this item as rumored, without guaranteeing its accuracy. Without being a star, Madame Acté has many gifts. The voice is a good, without being a particularly beautiful, one, and she uses it with a certain amount of skill. The only defect with which she may be reproached is that, catering to the taste for exaggerated effects, she sometimes forces the organ to its detriment. Madame Acté is a very capable actress, and all her impersonations are characterized by a certain dreamy melancholy, a reflection as it were of the silent woods and lakes of her native Scandinavia, that is very poetic and impressive. This quality is most noticeable in her Elsa, and also in her assumption of Marguerite, these two roles suiting Madame Acté to perfection.

The Opéra Comique closed its doors with a performance of "Manon," Miss Courtenay singing the principal female role, Maréchal, Tugère and Ballard appearing in the principal tenor and baritone parts.

The two performances this week were "Carmen" and "Manon." The house will remain closed for two months, opening for the gratuitous performance, which is obligatory every year in the subventioned theatres, on July 14, the date of the taking of the Bastille. The bill on that occasion will be "Mignon," and "La Marseillaise," the revolutionary hymn being sung by the tenor Carbone.

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The first important novelty to be given after the reopening will be a translation of "La Tosca" by Puccini, the principal soprano and tenor roles assigned to Mlle. Claire Friché and M. Beyle. This work has been a long time in study, and as lack of rehearsals is about the last thing that the troupe of M. Albert Carré could truthfully be accused of, these were continued up to the very last day of the Opéra Comique being open, and will recommence again August 15. Certainly the members of the Opéra and Opéra Comique earn their salaries. Those unfamiliar with the life and routine of these two opera theatres have no idea of the extraordinary number of rehearsals that are held before a new work is produced, or an old one revived. Rehearsals of the principal singers, after these are familiar with their parts through having gone over them time after time with one of the four accompanists attached to the theatre—called for some reason that no one can explain chefs de chant. Rehearsals day after day for the choristers under the chorus master and his assistant. Rehearsals for the orchestra, for the correction of the parts first of all, if it is a new work. Rehearsals for the corps de ballet, and premières danseuses; rehearsals for scenery, rehearsals for the stage light effects, rehearsals for the figuration or auxiliaries. Then when all these different departments are in fairly smooth working order, the ensemble rehearsals begin. Also, in order to prevent accidents, the rehearsals en double, that is for those principals who are not cast for the leading roles, but who have to study them, in order to be able to take the place of those to whom the roles have originally been allotted, should these be prevented from appearing through indisposition or other causes. Certainly they work, and work hard, the members of the two opera houses of Paris.

After the production of "La Tosca" at the Opéra Comique will come "La Reine Fiametta," a new work, words by Catulle Mendès, music by Xavier Leroux. Then the much discussed "Pelléas et Mélisande," by Claude Debussy, will be revived, with the tenor Jean Périer, who returns to this house after a brief and not very successful attempt in the lighter walks of operette.



To commemorate the first anniversary of the Canton of Vaud's independence (Switzerland), an outdoor performance is projected on an immense scale. A great stage is to be erected, somewhat after the fashion of the ancient Roman amphitheatres, with an auditorium large enough to hold 20,000 spectators. The book and music of this unique spectacle are both by the composer Jacques Dalcroze, a musician whose works have been heard in Paris, and is himself, I believe, Swiss by birth. Dalcroze is also the author of a book, "The Heart Sings—Sensations of a Musician." Some idea of this celebration may be gathered from the fact that in it are to appear 2,500 performers, choristers or actors, three orchestras or stage bands, four different processions, five ballets, fourteen triumphal cars, 200 horses and other animals. The people taking part in this festival come from nineteen different departments of Switzerland, and have been for some time rehearsed by M. Garnier, the clever actor of the Odéon Théâtre, Paris, who for some time past has been occupied in going about from town to town drilling his forces. This army of people is composed of all classes of society, since all, rich and poor, are anxious to demonstrate their patriotism in this celebration.

DE VALMOUR.

Miss Shay Weds.

NOT Miss Jessie Shay, but Miss Rose Cecilia Shay, an opera singer, was married last week to Joseph J. Fredericks in Cincinnati.

ALBERT KUENZLEN, FESTIVAL CONDUCTOR, CENTRAL NEW YORK SAENGERBUND.

THE Saengerfest held at the Wieting Opera House, Syracuse, N. Y., the last week in June was a great success, crowded houses attending, and the mass chorus of 500 men singing with such exactness and nobility of tone that the festival conductor, Albert Kuenzlen, was overwhelmed with congratulations.

With one mass chorus rehearsal only Kuenzlen got his singers in hand, with gratifying artistic results. The various German societies comprising the bund were well prepared by their individual home conductors, but the master



ALBERT KUENZLEN.

mind of Kuenzlen it was that welded it into one homogeneous whole. The Syracuse papers devoted columns to the event, with pictures of Festival Conductor Kuenzlen, and below we quote from the leading papers:

Much of the credit of the result is due that inspiring conductor, Albert Kuenzlen. Instrumentalists, singers and leader seemed to be in perfect accord, and they were never guessing—they knew. They played and sang with authority. The swell of harmony seemed to follow the baton.—Syracuse Journal.

Despite the fact that the work was that of individually trained bodies, it was not perceptible to the audience, and it seemed as though but one strong, beautiful and impassioned voice was pouring forth its heart's inmost feeling in a wealth of song. In this respect the highest credit reflects itself upon Albert Kuenzlen, who was the director of the chorus, for his was the task of making each member of the large chorus feel the power expressed in the movements of his baton, and all with but one rehearsal.—Syracuse Telegram.

The work of the united societies showed excellent individual training, and also proved the ability of Albert Kuenzlen as a director, for his was the task of putting on the finishing touches and rounding out the whole with but one rehearsal yesterday afternoon.

Under his inspiring baton the men sang as one man; their attacks were marvelous, their shading artistic, the climaxes superb.—Syracuse Post-Standard.

Especially it is very pleasant to remember praise is due to Albert Kuenzlen, the director of the Syracuse Liederkrans, who has for nearly a year past worked indefatigably, not only in his own city, but in other cities and towns of Central New York, preparing the members of the singing societies for this festival. Mr. Kuenzlen amply deserved the warm applause that at the beginning and end of every choral number paid tribute to his merit and his popularity. Mr. Kuenzlen is a most intelligent conductor. He carried his singers upon the waves of his own enthusiasm and seemed to bring out the very best of which they were capable.—Syracuse Daily.

Uebrigens haben, unter der Leitung unseres eigenen genialen Kuenzlen, die Massenchor-Leistungen völlig genügt um auch die

ruhiger abwägenden Fachkreise darüber zu belehren dass die Kunst der Reproduktion durch chöre in diesem Konzert eine sehr hohe Stufe der Vollendung erreicht hat. * * * Aber erst nachher bei der Spezialprobe und dem Konzert selbst gab der Bundesdirigent Kuenzlen der Ausführung die letzte Weihe durch jenes unsagbare Etwas, das den wirklichen Dirigenten vom routinirten Taktschläger unterscheidet. Er sicherte sich stets durch die unübertreffliche technische Ausarbeitung, die Präcision der Einsätze, die Plastik der polyphonen Stimmenführung, die tadellose Phrasierung und die wunderbare Schattirung der Klanggruppen einen Großtheil der günstigen Wirkung. Was diese Wirkung vervollständigt, liegt in der bewundernswürdigen Art und Weise wie er dynamische Steigerungen vorzubereiten und durchzuführen weisz.—Syracuse Union.

BLAUVELT AS MICAELA.

MADAME BLAUVELT scored even greater success on her appearance with Calvé in "Carmen" than at her début. The London critics accorded her praise, and some stated that she was the best Micaela seen in years. She was favorably compared with Eames, Melba and other great singers who have appeared in that role. Some criticisms follow:

To praise Madame Calvé's Carmen at this time of day would be quite superfluous. In spite of the other attractions of the same evening the house was well filled and the audience was most enthusiastic. A special feature of the performance was the appearance of Mme. Lillian Blauvelt as Micaela. The part is one that suits her quite admirably, and she may be said to be as much the ideal Micaela as Madame Calvé is the ideal Carmen; and while the vivid impersonation of the principal character was as effective as it has ever been, the girlish figure of the Micaela, together with a charming timidity which may not have been altogether assumed, enhanced the value of both parts by contrast. The singer's lovely voice now tells excellently in the theatre, for, like many débutantes at Covent Garden, she was evidently not quite certain at what part of the auditorium to direct her voice; she has now found the right place, and her notes were deliciously clear and exquisite in quality.—The London Saturday Times, June 27, 1903.

The caste was exceptionally good, and included a charming Micaela in Madame Blauvelt, who looked pretty, acted well and sang very beautifully, easily taking place among the very best Micaelas.—The London Daily News, June 26, 1903.

Madame Blauvelt sang delightfully as Micaela, and was much applauded after her touching delivery of the suave air of the third act.—The London Morning Post, June 26, 1903.

Mme. Lillian Blauvelt as Micaela confirmed all that was best in the impressions formed upon her début as Marguerite. Graceful, petite, winning and sympathetic, her appearance and bearing conveyed a lifelike suggestion of the unlucky dragon's "good angel." Her singing combined the right modesty of manner with an increased assurance of vocal sufficiency; in a word, her voice filled the house with tones whose freshness and purity fell sweetly upon the ear, and her delivery of the familiar air, "Je dis," was instinct with expressive feeling and charm. Her acting, too, showed an intelligent sense of the appropriate, and fairly rounded off the success of Madame Blauvelt's second appearance here in opera.—The London Sunday Times, June 28, 1903.

The Carri Brothers' Vacation.

FERDINAND and Hermann Carri, directors of the New York Institute for Violin Playing, Piano and Vocal Culture, left the city for their summer home at Nantucket, Mass., where they usually spend their summer vacation. The Messrs. Carri have had a very successful season, students coming from all parts of the country to attend their well known institution. They expect to return to New York the middle of September.

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MANAGER CONRIED is fast completing his operatic outfit for next season at the Metropolitan. Tenors engaged are Caruso, Dippel and Burgstaller. Scotti has signed and so has Journet.

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HOTEL CECIL, LONDON,
July 4, 1903.

HERE has been such a glut of music during the last few weeks that concerts are becoming a drug in the market, and recital after recital is given to rows of empty seats. A few weeks ago we were told that it was the incessant rain that kept audiences away from the concert halls.

Now, however, that the rain has come to an end and we are enjoying a really very pleasant summer we are told that the weather is so fine that people have no desire to be mewed up in a stuffy room, and prefer to spend their days, when possible, in the open air. Of course, the simple fact of the matter is that the notion that this is the best season of the year for giving concerts is a tradition and nothing else. I was assured the other day by the manager of one of the concert halls that the receipts at any one concert given during the winter months are equal to those of any two given during the summer months. Scarcely a half dozen of the concerts that have been given here during the present season have paid anything approaching their expenses, not excepting those which have been given by great artists who, at a less busy season of the year, would be sure of attracting big audiences. A short time ago Burmeister found himself obliged to abandon half his proposed concerts because of the lack of support with which they were greeted; the Strauss and Beethoven festivals did not merely fill the Queen's and St. James' halls; Ysaye played twice to rows of empty seats, while on Wednesday last Anton Van Rooy's recital attracted the poorest audience to St. James' Hall. Yet Van Rooy is a great artist, and we may be certain that if he had not given his recital at the end of the summer season it would have proved a drawing card. He is one of those rare singers who are equally at home on the opera stage and on the concert platform. His voice alone is very remarkable, and he manages it so perfectly that, in spite of its enormous size, he can do with it exactly what he likes. Very few singers indeed have so complete a command as he over variety of tone color and very few succeed in breathing so thoroughly the spirit of the music. His program on Wednesday last included Bach's "Todessehnsucht" and "Liebster Herr Jesu"; Beethoven's cycle, "An Die Ferne Geliebte"; Schubert's "Frühlingstraum," "Die Krähe," "Im Dorfe," "Das Wirthshaus," "Die Nebensonnen" and "Muth," and three rather attractive songs by H. Pfitzner, and to all of them he did the fullest justice. Herr Van Rooy certainly gives the lie to the popular fallacy that Wagner ruins the voice. No doubt the singer who, without the least acquaintance with the fundamental rudiments of voice production, shouts and screams his way through a Wagner opera very soon loses such voice as he possessed once; but given a sound knowledge of the prin-

ciples of voice production there is no reason why a singer should not survive years of Wagner, and Van Rooy's magnificent voice certainly shows no signs of wear and tear.

Raimund von zur Mühlen, who gave a recital at the Bechstein Hall Tuesday afternoon, has scarcely been so successful in preserving his voice, which is by no means what it once was. But he is so fine an artist that it is easy to forget his shortcomings in this respect for the sheer pleasure that his interpretations give. There can be no doubt that he has his limitations, but, nevertheless, there was very much to admire in his readings of Schumann's "Du bist wie eine Blume," "Dein Angesicht" and "Mit Myrthen und Rosen," in which he was more entirely successful than in any other songs upon his program.

We were led to expect great things of M. Lhévinne, the Russian pianist, and his first recital at the Queen's Hall on Friday evening was certainly far from being a disappointment. As a virtuoso at any rate he stands among the first players of the day. It was difficult to judge of his powers as an artist on Friday, for he had so arranged his program that he gave one but little opportunity of doing so. But his performances of Bach's Prelude and Fugue in D, the finale of Weber's Sonata in C and Rubinstein's Study on the False Notes were very remarkable technical achievements, and we have seldom heard them played with greater crispness and neatness.

Everyone who has seen Miss Smyth's "Der Wald" must have been glad to find that it is not to be allowed to drop out of the Covent Garden repertory. The performance of Friday last more than confirmed the good opinions of it which were formed when it was produced, and it is evidently an opera which improves upon acquaintance. Both her libretto, which is often overlooked in the attention given to the music, and her setting of it have a power which is out of the ordinary, even in the work of a man, and it is certainly by far the finest opera that has been produced here in recent years. The performance of Friday brought so many fresh points of interest to light that it is to be hoped that we shall have many more opportunities of hearing it. It is certainly far more worth seeing than many of the operas which are played regularly every season. The performance was good without being remarkable. Fraulein Fremstad once more made a splendid Iolanthe, while Mr. Hedmond was fairly satisfactory as Heinrich and Frau Lohse was a graceful Röschen. Herr Lohse conducted.

Monday "Faust" was given, with Madame Calvé as Marguerite. Madame Calvé may have certain limitations, one of them being that she scarcely looks the part, but she is so splendid an actress that she certainly succeeds in

triumphing over such difficulties. It is in the third act that she is always at her best, and on Monday she played her part in Valentin's death scene with all her old intensity and power. One of the most striking features of the performance was the Valentin of M. Renaud, who is undoubtedly one of the finest baritones on the operatic stage. As a singer, he has all the best points of the French school, and but few of its weaknesses. His voice is by nature fine, and he has acquired the art of coloring it in a degree which is only too uncommon. His powers as an actor are nothing short of his powers as a singer, and whatever he does is always sure to be well done. This particular side of his art was, indeed, seen to even greater advantage on Thursday evening, when he played Lescart in Massenet's "Manon." Throughout the whole evening he acted the part with a refreshing vigor and freedom from all conventionality, and the character could hardly have been better realized.

The whole performance on Thursday was one of the best that have been given here this season. Mlle. Mary Garden is always a charming Manon, for the part suits her to perfection. Her voice is not, perhaps, remarkable for its quality, but she uses it with consummate skill, and she scored a genuine triumph by her very finished delivery of the music. Nor could the part of Des Grieux have been better filled than by M. Alvarez. His voice, in the first place, is one among a thousand, and his performance of "Ah! fuyez" and the whole of his subsequent scene with Manon was intensely dramatic. But he has such perfect control over it, and can regulate it with such nicety that he is no less successful in the tenderest passages, and some of the love scenes, particularly the letter song, were beautifully sung. M. Gilibert realized, as he always does, all the humor in the part of Guillot, and the smaller parts were well filled.

Wednesday Rossini's "Barber of Seville" was repeated with a new Rosina in the person of Mlle. Barrientos, a soprano who comes, I believe, from Madrid. Her voice is of pleasant quality, but small for so large a house. As, however, she is not yet twenty, it is quite possible that her voice will increase in volume, though it is not likely to become very powerful. She certainly has an extraordinarily good technic, and the appallingly difficult passages in which Rosina's music abounds were sung with perfect ease. In the lesson scene she gave an air from Mozart's "Magic Flute" with the valse song from "Mireille" as an encore. A new Figaro, Signor Titta Ruffo, also appeared at this performance, and would have made a fairly good impression if he had not apparently been engaged in an incessant effort to swallow his notes. Signor Bonci, as Almaviva; M. Gilibert, as Don Bartolo, and M. Journet as Don Basilio all repeated the successes which they won in this opera earlier in the season.

Hermann Klein brings his stay in London to a close on July 25. He has had a remarkably successful season, and the teaching days at his Steinway Hall studio have been busy from morning until night. He leaves town on the 26th for Switzerland and Italy, first to undertake a short walking tour, and then to spend a week with Mr. and Mrs. Julian Story at Vallombrosa. August 13 he will sail from Genoa by the Hohenzollern for New York, where his fall work begins toward the end of September. Mr. Klein has arranged to visit London next summer, and will then give a concert at which some of his American pupils will make their debuts. This he hopes subsequently to make an annual affair.

ZARATHUSTRA.

Hildegard Hoffmann.

HILDEGARD HOFFMANN, the soprano, will sing next week at Ocean Grove in Cowen's "The Rose Maiden." One week later she will sing at the Duss concerts.

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OCEAN GROVE.

OCEAN GROVE, N. J., July 13, 1903.

For the benefit of New York people who wish to spend Saturday afternoons by the sea and attend the oratorio concerts in the Ocean Grove Auditorium, a special Saturday night train will leave Asbury Park station at 11 o'clock, arriving in New York a little after midnight. For less than \$2.50 a person may take one of the first class steamers of the Sandy Hook route, leaving Rector street at 1 or 2 o'clock Saturday afternoons, to Asbury Park and Ocean Grove, take a dip in the ocean, get a fine supper at one of the hotels, secure a reserved seat at the Auditorium concert, and return by rail to New York. The enterprise of the management of the Jersey Central Railroad in putting on this Saturday night special is highly commended on all sides, and thousands of people are taking advantage of the opportunity of spending a day in the "Twin Cities by the Sea."

The musical season is now in full force at Ocean Grove, and when we speak of the musical season it practically includes everything in the way of indoor amusements at Ocean Grove. Time was when this place was noted for its great preachers and lecturers, but now no special effort is made to secure the services of noted men in this line, and therefore it was a fortunate day for Ocean Grove when Tali Ezen Morgan assumed charge of the musical department.

None excepting those who have been here season after season for the last seven years can conceive of the marvelous work accomplished by Mr. Morgan. He is by nature and education a leader of men and possesses great executive ability. Out of the tens of thousands of people who visit here summer after summer he organizes a chorus of 400 to 500 voices. Any person who has a fair quality of a singing voice is accepted in the chorus, a reading test never being made. Out of this unorganized mass he soon works wonders. Oratorio after oratorio is produced, and the singing—artists and the musical critics will tell you there is no such magnificent choral singing heard in this country as at Ocean Grove.

Three years ago Mr. Morgan conceived the idea of having a permanent orchestra. The matter was proposed to the management, and promptly frowned down—too much expense. Nothing daunted, Mr. Morgan called a meeting of the hotel keepers and asked for subscriptions of \$100 and over, which would be taken out in board. Three thousand dollars was subscribed on the spot. Mr. Morgan then made it known that competent players could get a summer vacation free at Ocean Grove and a chance to play the best of music. Hundreds of applications were received and, after much labor and examinations, Mr. Morgan selected thirty, most of them being leaders. From that beginning has grown the present magnificent or-

chestra of sixty. Besides those who receive nothing beyond their expenses, board, laundry, strings, &c., special artists are engaged. This year Hans Kronold, the celebrated 'cellist, is here, playing in every concert and very often with the orchestra. The four famous Park sisters—two cornets and two horns—are in the orchestra. The well known Bradford Quartet, Helen Marie Burr, the talented and accomplished harpist, and several other well known concert artists are in the orchestra. The chief piano accompanist is Miss Alice Walter Bates, a most talented and thorough pianist and a general favorite throughout the entire place.

Not satisfied with his great chorus and orchestra, Mr. Morgan went to work and formed a children's chorus of 1,000 voices, and once every season a night is set apart for the "Children's Musical Festival." The great auditorium is transformed by the aid of thousands of electric lights, Japanese lanterns, paper flowers and hundreds of other devices into a fairy garden. Over 10,000 people crowd the house, and everybody is out for a good time—a sort of a musical picnic. The orchestra strikes up a catchy march, and at a signal sixteen entrances to the building are opened, and through each door come trooping a company of children bearing aloft American banners. They march through the aisles, and finally up to the great choir gallery. Immediately following come the Roosevelt Rough Riders—300 boys uniformed in rough rider suits—coats, trousers, leggings and hats, and all carrying guns. Such a wild scene of enthusiasm is rarely witnessed as when this great chorus enters the auditorium. This season the children's festival will be held on August 12. It will be "Oriental Night," and some great surprises are promised.

The Wednesday night concerts are a new feature at Ocean Grove. Last Wednesday evening about 4,000 people attended the concert, when the following program was given:

Overture, Stradella.....	Flotow
Orchestra.....	
Chorus, Song of the Viking.....	Faning
Festival Chorus and Orchestra.....	
Arioso, from Joan of Arc.....	Bemberg
Mme. Selma Kronold and Orchestra.....	
'Cello solo, Polonaise.....	Popper
Hans Kronold.....	
Solo, Toreador Song (Carmen).....	Bizet
W. E. Chamberlain.....	
Cornet duet, The Swiss Boy.....	Paul de Ville
Anna and Georgia Park and Orchestra.....	
March, Persian.....	Strauss
Orchestra.....	
Waltz Song, Love in Springtime.....	Arditi
Mme. Selma Kronold and Orchestra.....	
'Cello solo, Carmen Fantasia.....	Hollman
Hans Kronold.....	
Solo, The Praise of God.....	Beethoven
W. E. Chamberlain.....	
Solo and Chorus, Inflammatus.....	Rossini
Madame Kronold, Chorus and Orchestra.....	
This was Madame Kronold's first appearance at Ocean	

Grove, and of all the great artists who have been here none has created a more favorable impression than Madame Kronold. Her voice is of a brilliant quality, and completely filled the great auditorium. After the aria she was recalled to the platform six times before the audience would thoroughly understand that no encore numbers could be given. She will sing the "Elijah" here on Saturday evening, August 1, when Gwilym Miles will be the basso, and Mortimer Howard the tenor.

Hans Kronold, the 'cellist, is already a great favorite here, and Mr. Morgan is being congratulated on all sides for engaging Mr. Kronold for the entire season, and for all the concerts.

W. E. Chamberlain was another new voice in Ocean Grove concerts, but he won his way into the hearts of the people before he was half through with his first song. The Park sisters never fail to arouse the most intense enthusiasm, and in the cornet duet with the orchestra they received a perfect ovation.

The Guilman Organ School.

BEFORE leaving for Alaska, William C. Carl, the director of the Guilman Organ School, engaged Clement R. Gale as teacher of harmony and counterpoint. Mr. Gale is a graduate of Oxford University, England, and received from that famous institution of learning the degree of bachelor of music. The course of study at the Guilman School has been revised. Besides the regular two years course, Mr. Carl has added a post graduate course for which students will receive diplomas. The regular two years course will now include the study of improvisation and other musical matters, besides boy choir training. The post graduate course will include, in addition to harmony and counterpoint, the study of orchestration, acoustics, advanced organ playing. Everything will be included to make the education of the organist broad and thorough.

Mr. Gale has served as chairman of the examination committee of the American Guild of Organists, and is, therefore, well qualified to prepare graduates for the examinations.

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RAFAEL JOSEFFY, the incomparable pianist and teacher, does not believe in summer vacations. He is at work ever, both on his pianistic and his pedagogical labors. Just now, in addition to his regular teaching work at the National Conservatory of Music, Joseffy has a class of private pupils who semi-weekly brave the perils of a climb into North Tarrytown in order to secure instruction from their unexcelled master. This is a rare opportunity, of which enterprising teachers and students should not be slow to avail themselves. Joseffy today is one of the world's most significant piano pedagogues.

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VAN DYCK has had a cable offer for a series of concert appearances in the United States, but has not yet accepted.

THE recent Beethoven Festival at Bonn, Germany, yielded a net profit of 20,000 marks (\$5,000). The Richard Strauss Festival in London was a financial failure. Here is food for the ponderer on such things.

DANIEL FROHMAN arrived from Europe on Sunday and announced that he would bring Kubelik to this country for the season of 1904-5. On the subject of his reported matrimonial engagement Mr. Frohman was non-committal.

IT is strange that the concertmaster of the London Covent Garden Orchestra is drafted annually from the United States. The post is filled by P. A. Tirindelli, of the Cincinnati Conservatory of Music, who goes to London every spring for this engagement.

CALVE is considering a proposition for an engagement to sing "Carmen" in a company to be organized for a tour of the United States, Mexico and South America. Some fabulous sum has been offered her. There seems to be no reason why the good Emma should hesitate.

THE engagement of Ternina for the Metropolitan Opera House was closed on the basis of \$1,250 per night. Ternina is a prima donna who does not mind telling the truth about her salary. Her performances are always convincing. The connection between these two circumstances is not too difficult to find.

THERE is talk of buying a large plot of ground on an uptown site in New York for a new Metropolitan Opera House. We suggest as the ideal spot for such a building the present site of the Plaza Hotel at the entrance of Central Park. This is the finest spot in the world for an opera house, not even excepting the imposing surroundings of the Paris, Vienna, Berlin and Stockholm operas.

PADEREWSKI is arranging an Australian tour for the coming season, limited to about nine weeks in Oceania—Australia and adjoining lands. He will give thirty-five concerts, leaving Europe on a steamer via Suez and returning by same route. There are not many large cities in that section of the globe; hence the limited range of performances. He will use an American piano on the tour—a Steinway.

HENRY T. FINCK, New York's best music critic, says in the Evening Post of last Saturday: "With reference to Kaiser Wilhelm's announcement that he had ordered the compilation of a collection of folksongs for the use of the Männergesangvereine, a correspondent of the Frankfurter Zeitung points out that several such collections already exist, the most popular of them being that made by Ignaz Heim; it is known everywhere as the 'Heim Collection.' This is published in Zürich and the patriotic texts appeal particularly to Swiss singers; nevertheless 135 editions of it have been sold, besides sixty-four editions of a version for mixed chorus. Five years ago it was issued with texts especially modified for German use. Of this new version forty-five editions of 15,000 copies each have already been sold, thirty of them being for male chorus. There are also

versions for boys and girls. Altogether the sale of the Heim books exceeds 1,000,000 copies."

There seems to be no remote branch in the department of music wherein Mr. Finck's information is not extensive and interesting.

WE always had thought that the hackneyed vocal waltz in Gounod's "Mireille" was really written by Gounod. Recently Rossini's "Barbiere" was given in London, with Senora Barrientos as Rosina, and the Daily Telegraph commented as follows on one of the numbers—the vocal waltz from "Mireille"—interpolated in the lesson scene: "But the artist's audience had more delighted ears for a vocal valse—one of Arditi's, we fancy—which followed the classical piece." Apropos, "the classical piece" was Mozart's well known aria, "Gli angui d'inferno." This is excusable on some of the New York dailies, but should not happen in London.

THE musical people of the good city of Karlsruhe in the Grand Duchy of Baden, Germany, or the good people of that city, as an aged New York Programmatist would call them, are in dire distress because the new management of the Metropolitan Opera House of New York has engaged and taken from them, under the guise of a furlough lasting from October 15 to May 15, their eminent conductor, Felix Mottl. The contract is for five years, at the rate of \$30,000 a year, which means that besides conducting at the Metropolitan Mottl will also conduct concerts under the Management or that he will be disposed of by the Management for concerts.

This is part of the natural process of denuding Europe of its conductors. It may be possible that Mottl's wife, Henrietta Mottl, who has been singing Elizabeth, Elsa, Eva and other Wagnerian roles, chiefly Sieglinde, will also be engaged, but the condition of her voice makes it doubtful, the stress upon it for years having been severe. She was, before her marriage, a Fräulein Standhartner. No successor to Mottl will be brought to Karlsruhe, as his great admirer, the Grand Duke, will keep the desk free for Mottl's return. The assistants of Mottl will conduct in the interim. They are Alfred Lorentz and Albert Gorter, both disciples of the great Felix.

ALTHOUGH the change in the management of the Philadelphia Orchestra has been in force only two weeks much work in the way of mapping out plans for the coming season has been accomplished. John Mahnken, of New York, the new general manager, has spent a week in New York, Baltimore and Washington, making preliminary arrangements for events of much importance which will be announced later. It is safe to say that the list of soloists for the coming season will be a brilliant one. Conductor Scheel is busily occupied mapping out the programs for the Philadelphia concerts and public rehearsals, so that when the orchestra assembles in October no delay will be necessary. Subscriptions to the new guarantee fund are coming in satisfactorily and all signs seem to point to a most successful and prosperous season. It is time that the musical inhabitants of the Quaker City awoke to a full realization of their great advantage, New York knows what it is to be without a permanent orchestra. Even the coming here of Strauss, Colonne, Kogel, Wood and Weingartner for the Wetzler and Philharmonic concerts will not suffice to cover up the crying musical need of the metropolis. Our local millionaires seem to have millions for the improvement of the thoroughbred running horse, but not one cent for a permanent orchestra fund. It is a sad reflection, and one very complimentary to the running horse.

REICHMANN'S
DIARY.

REICHMANN, the baritone who died recently, left a diary of which some parts have just been made public. The following excerpts will serve to show how very deeply opera singers think when they are not on the stage, and how unselfish and disinterested they become after they are successful:

In phenomenally good voice, gigantic success, called innumerable times, criticisms fine. Lord, I thank Thee for so much kindness. * * *

July 6, Berlin, "Trompeter von Saecingen." This rot opera (the real word used by Reichmann it is impossible to use in polite society) with my name drew an overcrowded house. * * * In spite of all it is really touching to draw such houses. * * *

May 8. Hans Sachs. In brilliant voice to the end. Let them imitate it! * * *

October 31. Tell. In brilliant voice. Thundered. That they love. * * *

Miss — Brunnhilde! Goes before the public alone after the last act, although I had taken her out with me four times before. Who ever heard of such a thing? Impudence! Will never be treated decently again. Shall remain inaccessible. * * *

On December 12 Hans Sachs. Good night despite —'s blackguardism in the musical press, which excited me so that I shed bitter tears in the forenoon. A shame at forty-eight years of age! Curses upon thy head! * * *

In 1896 sang Dutchman for the first time in my native town of Rostock. It affected me wondrously to receive 1,000 marks on one night, where my good mother had many a time prepared a dinner for 40 pfennigs (10 cents). * * *

December 14. Concert for the blind children. Felt ashamed to accept the money. When I shall have enough I return it. * * *

The last entry is the most interesting of all. No psychologist has yet determined what is the precise moment when an opera singer has enough—enough of money and of singing. For all his egotism Reichmann was a great artist in his day, and his day was not yet quite over when he died.

THE New York Evening Sun publishes a very interesting editorial on a topic that has always been timely, and sometimes grows vital. Although the commentators spoken of are literary critics, the arguments apply with equal force pro and con, to the case of incompetent writers on music:

STATE SCHOOL
FOR CRITICS.

"An article on 'The Chaos of Criticism' appears in one of the weekly magazines of this city. It is by the author of a sensational book which had a week's vogue, in which an effort was made to show that the benefactions of rich men were part of an effort to build up a feudalism of wealth. The sociologist succeeded somehow or other in getting space in which to examine his critics. He is not at all satisfied with them. In fact he finds it outrageous that those who found fault with his theories were idiotic enough not to agree with those who swallowed them wholesale.

"It is in the following modest manner that the author of the book and the article proceeds to describe his appearance as an author and the results thereof: 'Not very long ago,' says he, 'a person who may for the present purposes be designated as a friend of the writer published a book. It had to do with the socio-economic situation, with incidental touches upon such living problems as what to do with the trusts, labor societies, law-makers, judges, editors, preachers and other companies and classes of men sometimes regarded as incubi on the body politic. Generously as to space, often ungenerously as to manner, the press gave it mention. It was a first book, and naturally the author looked to the judges of literature for sound and helpful criticism. But viewed as an appeal to the Areopagus of the Republic of Letters nothing could have been more futile. For those who sat in judgment not only failed to agree with one another, but in many cases even with themselves. There was no aspect of the argument which was not variously viewed, and there was scarcely a

judgment expressed in any quarter which was not contradicted in some other.'

"He then goes on to quote from various reviews in order to show how they differed the one from the other. But what of it? If he can point out a single great piece of literature with regard to which not the reviewers but the men of genius of the time were unanimous we shall be willing to admit that the existing tribe of book reviewers ought to be suppressed. And if it is so in the case of the great things why should we look for unanimity as to the trivial things of the publishing season—like his book, for instance?

"The most interesting part of the article, like the most interesting part of a woman's letter, comes at the end. How are the critics to be reformed so that they may be satisfactory to the authors of historical novels, potboilers, &c., and their publishers? Here is the grand proposal: 'There is no help for the present situation,' says this angry writer, 'until the State takes over criticism as a public function, or, at least, organizes it under strict rules of examination, as medicine, law and steamboat inspection are organized. Not until the critic is compelled to pass an examination as severe as that of a boiler inspector will the trustful and confiding author and the patient public get their just dues.'

"We should just like to make a little suggestion. If the authors were forced to pass a regents' examination before they were permitted to publish would not the world be saved from a vast quantity of deplorable dullness? The novelists, poets and amateur sociologists would be diminished by about 90 per cent."

If the authorities decide to adopt the plan of a State school for critics, then, too, there should be made provision for a State prison and a State asylum for critics.

OUR Paris correspondent lately called attention to the movement started in Paris by M. Charpentier, the composer of "Louise," with a view to promoting musical instruction in France. As was natural for the composer of "Louise," the object of Charpentier was to teach music gratuitously to the working girls of Paris. Nothing could be more harmless than such a plan; in every large city there are countless girls who would gladly become pupils, their lives are hard, their homes cheerless, their opportunity for amusement rare, and music classes, such as proposed, would be at once the cheapest and most popular method of making their existence brighter. But quite apart from the interests of the class to which M. Charpentier's scheme was primarily addressed, such a course of musical instruction would certainly tend to a more general cultivation of music among the people, and thus redound to the benefit of music in general. It is, therefore, rather strange that two of the "young France" school, Vincent d'Indy and Debussy put themselves on record as its opponents. The former says: "Artistic education ought to be either complete or nil"; the latter "Artistic education of the public is the most useless thing in the world." These two composers take a high "artistic" view of education; they seem really to be speaking from the standpoint of writers who have not received as favorable criticisms as they hoped for.

OPPOSE SUPERFICIAL
KNOWLEDGE.

It is a matter of common experience that everybody who has a smattering of art thinks he can criticise it. He is not content with saying "I do not like thee, Dr. Fell, the reason why I cannot tell," but proceeds with perfect self satisfaction to give any reason but a valid one. "A little learning is a dangerous thing," is a saying older than Pope, and it is perfectly true; a little learning in music is dangerous, but so is a little knowledge of anything, when the word is used, as here, as meaning imper-

fect or inadequate knowledge. But everything in this world is imperfect, and we must do the best we can under the circumstances. If the two composers we have quoted were to leave out their shibboleth of "artistic," and say "education ought to be complete or nil," and "education of the public is the most useless thing in the world," the absurdity or iniquity of their opinions would be at once conspicuous. Logically carried out it implies that nobody ought to be taught to read for fear they would read dime novels or yellow journals. A little learning is a dangerous thing, but what are the remedies? "Drink deep, or taste not the Pierian springs," is Pope's advice, but both bits of advice are impossible. No one can drink deep enough to be anything more than superficial, and every human being that is not a downright idiot must taste.

M. Charpentier, unfortunately, in advocating his plan of musical instruction, had in view a Théâtre Populaire in which the pupils could be gathered, and so far as Charpentier is concerned, Debussy is justified in expressing a fear that under these circumstances a little artistic training would lead many to fancy themselves artists. But leaving the French composers to fight their own battles, are not musicians everywhere too fond of deriding the musical ignorance of the masses? Are they not inclined to the belief that music is only for musicians? We have had here people objecting to the teaching of music in our public schools, but the majority of the population regards it as a valuable part of general education, and not as a mere luxury. It is a great pity that anyone who occupies a high position in the musical world should say a word against the diffusion of musical teaching. It is short sighted, too, for it is the Philistines, as they used to be called, who fill the concert rooms and opera houses. It is to the general cultivation of music in Germany by its countless local orchestras and singing societies that she owes her position in the musical world.

THE New York Herald tells of extensive alterations that are being made at the Metropolitan Opera House this summer, at a cost of \$135,000. According to the detailed description, our opera should be almost incomparable when it will be completed. Promises are made of "Lohengrin" performances without stuffed swans, of "Ring" cycles without toy dragons and aerial hobby horses, and of "The Flying Dutchman" without paper ships and canvas water. Here is a technical account of the exact changes to be made:

The old stage floor has been torn out, and in its place there will be two floors, either of which may be used, according to scenic effect to be produced. One is made in two huge sections, which separate in the centre and by a system of counterbalance weights may be pushed into the wings and out of the way. Below this will be another floor, built in sections, 8x4 feet, supported on carriages which move on perpendicular tracks. The space under the stage has been excavated to a depth equal to the height of the stage itself. Entire scenes can thus be built under the stage on these disappearing carriages and then raised noiselessly into place. To operate these stage sections counterbalance weights are again used.

Side scenes will stand on carriages below the stage and will be simply rolled into place through grooves cut in the floor at the proper angles. Drop scenes, which now require a complicated rigging loft and a regiment of men to handle them, will be raised and lowered by a system of counterbalance weights, and one man can easily operate them.

To represent a moving scene, or, more properly, the changing landscape a rider might see as he passed along, perpendicular rollers 2 feet in diameter will revolve in the wings, and from them will be unrolled strips of scenery. From the one nearest the audience will be unwound a transparent net on which will be painted large foreground objects, such as trees, rocks and bushes. This strip will move rapidly. Then will come a strip containing middle distance objects, moving more slowly, and so on until the last set of rollers is reached, bearing the background of

sky and mountains, or whatever it may be, and moving very slowly or not at all.

It will thus be possible to show clearly Siegfried's trip down the Rhine, a scene that has hitherto been merely indicated by the music in the orchestra.

An entire new electrical equipment is being installed, and the best lighting effects will be obtained. They will be controlled by a man at a \$20,000 switchboard beside the prompter's desk on the front part of the stage. Hitherto the lighting effects were controlled from the wings, and it was necessary to signal from the prompter's box.

Another improvement will be the enlargement of the orchestra pit by almost half, to accommodate 120 men, instead of sixty-five or seventy, as at present. To do this a few feet have been taken from the front part of the stage.

All this sounds most promising, and we hope that it is not too good to be true.

EUROPEAN NOTES.

PADEREWSKI has composed a grand choral work for mixed voices, which he entitles "Feierliche Kantate."

The Conservatory of Geneva lately gave under the direction of Jacques-Dalaroz a performance of Rameau's "Hippolyte et Aricie." The recitations, airs, duets, &c., are antiquated, but the choruses were very effective and interesting.

Solo flute players of importance are rare. Among the most famous in Europe is Ernst Kohler, of the Imperial Orchestra of St. Petersburg. He lately gave a concert at Modena with orchestra, the program consisting chiefly of his own compositions, and the chief attraction his solo performances.

A lady, Aura Caravaglios, lectured at Bologna on the theme "Leopardi and Chopin." She illustrated her discourse by performances on the piano. The Berceuse of the latter was one of the pieces given, and may have been appropriate, but the reports of the lecture do not tell us of the connection of compositions of Mendelssohn and Schubert with Leopardi, or what light they threw on the great pessimist.

Under the title of "Unionprotectrice des Enfants des Arts" a philanthropic organization has been formed in Paris. This Protective Union devotes its attention to the needy pupils of the National Conservatory of Music. Its president is Theobald Dubois, director of the Conservatory, and the list of members contains the names of Reyer, Diemer, Widor, De Beriot, Halevy, Guilmant, Messager and others. It offers a "bourse" of 600 francs for each branch of study, singing, piano, violin, violoncello, viola, harp, flute and solfeggi.

The Allgemeine Musik Zeitung publishes a facsimile (except the colors) of the old canon "Somer is i cumen in." The author of the accompanying article adopts the view that it was written down in Reading Abbey about 1240, but he thinks that it was not by the poet monk John Fornset, but is an air picked up among the peasants by a young student, who then wrote the words in the solitude of his cell. He bases his conclusion on the naïve character of the melody, the sunny pastoral tone of the whole, and the fresh simplicity of the words.

Remmertz Died a Wealthy Man.

IT has come to light that the late Franz Remmertz left a snug fortune, principally to his widow. A morning paper stated yesterday that the singer bought stock in the Standard Oil Company at a time when it sold at a low figure, and as it increased in value Remmertz became wealthy. Ex-Comptroller Ashbel P. Fitch, an old friend of the artist, is appointed executor of the estate. Remmertz died in Switzerland last month after an operation for kidney disorders.



COMMENTING on the intended visit to this country of Richard Strauss and his wife, Henry T. Finck says in the New York Evening Post of last Saturday: "Richard Strauss is by no means the first composer who is so lucky as to have a wife who can do missionary work for him—Schumann's bride and wife first made the European public familiar with his works for the piano, at a time when they were caviare to the other pianists as well as to the public. Grieg's wife was for years the best interpreter of his songs, and even now when she no longer appears in public it is an incomparable treat to hear her sing while he plays the piano part of his songs. One of the most interesting features of our next concert season will be the singing by Frau Strauss of some of her husband's songs, and it is to be hoped that he will be at the piano."

It has been already arranged that Strauss will preside at the piano during his wife's song recitals here. The great Richard is an incomparable accompanist, and much as he sometimes likes to make noise with his orchestra, at the piano he is discretion itself. Although he disclaims all title to being a pianist, Strauss possesses nimble fingers and plays some of his most difficult song accompaniments much better than they have ever been done at the Berlin concerts by Bos or Bake, the crack accompanists. In chamber music, too, the composer of "Heldenleben" has few peers at the piano. Strauss' stage demeanor is simple and modest. He does not attitudinize, and his gestures and poses are as unaffected as his readings of his own and other scores. At Madame Strauss' song recitals, with fine tact the composer generally manages to deflect the applause from himself to the singer. It is only after insistent urging that he consents to rise and bow—sometimes not until after Madame Strauss has refused to accept the tribute meant for the music. Strauss himself rarely displays emotion of any kind on the stage. He looks indifferent, and at times even bored. However, he is far from phlegmatic when he wields the baton. His beat is firm and vital. He indicates accents with his whole body. In a climax he reserves nothing. As a leader Strauss has neither the polish of Nikisch nor the precision of Richter, but he far outstrips them both—and all other conductors—in the force of his personality and the power of his imagination. You will not so soon forget Strauss' leading next winter of his "Also Sprach Zarathustra." The opening, the dance music and the fugue will be a revelation. If Strauss does not stir you then, ask your doctor for a prescription in proper proportion of beef, iron, wine and red pepper—or give up your vocation as a professional music critic.

Hermann Hans Wetzler comes out from Germany long enough to go to London, and from there

to send word to this country regarding the Wetzler-Strauss plans in New York for next season. There will be a "Strauss Festival" here, similar to that recently held in London. The programs will be devoted exclusively to the Strauss orchestral works. At each concert the composer will conduct two of his symphonic poems, and Mr. Wetzler will conduct one. The fifth and last concert of the regular Wetzler series will mark the opening of the Strauss cycle. This is a distinct advantage for the Wetzler subscribers, and one of which they should not be slow to avail themselves. Madame Strauss will appear at all the four concerts of the festival.

The soloist for the first Wetzler concert, on October 30, will be Jacques Thibaud. He should create a sensation. Two years ago, in Berlin, he was the rage of the hour. His technic is vast—though not showy—and his tone is of the quality that women love. Withal, Thibaud is young, good looking and unspoiled. If he is not the chief success of next season then this writer will never again venture a musical prognostication.

And when in this column "the season" is spoken of, not New York alone is meant. Our metropolitan reviewers have a pleasant habit of crowding all musical America within the confines of their own town. New York is not the most important place on the musical map of America. Managers and artists do not make their money here. It is the verdict of the country at large that tells. A failure in New York by no means spells failure anywhere else. A subsequent success in Boston insures good engagements in the New England towns; a good impression in Chicago opens up all the musical clubs west of Buffalo and east of Kansas City, and the approbation of San Francisco means an artistic passport from Seattle to San Luis Obispo.

Some New Yorkers might not believe the foregoing, but a three months' residence in the West would prove the proposition thoroughly. Certain artists "failed" here last winter, and were thereafter advertised throughout the West as "New York successes." Nobody knew the difference—and nobody cared. To use an expressive bit of theatrical jargon, an artist must "make good" in the West, and only on that condition may he hope for return dates. A New York success or failure is of no importance 100 miles from here. And this is as it should be, for the spoils of war are divided into many parts and within reach of us all. Self eclipse is one of the first steps toward self improvement.

Alexander Lambert is pardonably proud of the large audiences that attend the public recitals of his pupils. "The hall was crowded to overflowing," he said last week, referring to the two closing concerts of his college. A listener remarked with reason: "But, Mr. Lambert, you must remember that you give away all the tickets for your concerts. Why should they not be crowded?" With a smile slightly sardonic, Lambert turned on the questioner and replied: "I could name several recital pianists from abroad who played here last winter and gave away all their tickets. Why were their concerts not crowded?" Nobody seemed to have an answer ready.

It is this ability to make the most of a situation, and to do it quickly, that has materially helped Alex-

The National Conservatory of Music of America,

128 East Seventeenth Street,
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

RAFAEL JOSEFFY,
ADELE MARGULIES,
LEOPOLD LICHTENBERG,

Artistic Faculty Consisting of
LEO SCHULZ,
EUGENE DUFRICHE,
IRENEE BERGE,

HENRY T. FINCK,
MAX SPICKER,
CHARLES HEINROTH AND OTHERS.

SUMMER TERM

Begins May First.

ander Lambert up the musical ladder. He has skipped several of the weary rungs in the process of climbing. And he has climbed to the dignity of being a landed proprietor at Lake Hopatcong, N. J. The accompanying picture is "Aldom," Mr. Lambert's country home, where he retires for several months each summer and ponders on the problem of making Liszt easy for pupils and Czerny difficult. "Aldom" is located on a hill some hundreds of feet high, and commands a sweeping view over the 60 mile lake. There is a boat house, and there is a yacht that looks as though it might safely go half way to Europe. There is a dancing pavilion, there are broad verandas, a music room, and billiard and pool tables. There are a library, an exquisite cuisine, large bathrooms, gas jets—but this is begin-



ning to read too much like the advertisement of a summer hotel. There is in short at "Aldom" everything that a first class pianist and teacher should have. Teach much and well and doubtless soon you too will own a palace by the banks of a Jersey lake.

An inquirer, "G," sends this request: "Can you please inform me how many concertos for violin Bach and Mozart wrote: also which two Ysaye played here?"

Bach wrote three violin concertos, one in E major, one in A minor and the Double Concerto in D minor. Mozart wrote six violin concertos. Of these the only ones used extensively in concert are the A major, the D major and the E flat major. I. E. Orchard, who is brimful of violin wisdom, tells me that Ysaye played here Bach's E major Concerto, Mozart's E flat Concerto and (with another violinist, of course) Bach's Double Concerto. Mr. Orchard adds, too, that the solo concertos were played here before Ysaye came by Mme. Camilla Urso, who died last year.

Joseph Lhévinne, the Moscow pianist who distinguished himself at the Rubinstein piano prize contest some years ago, met with a severe bicycle accident near Harrow, England, last week. He had played with some success in the English capital just before his mishap. It is to be hoped that Lhévinne did not injure his wrist. He is one of the best octave players in the world. On one occasion his tricks in this particular department of piano playing drew flattering remarks from Godowsky, Hofmann and Gabrilowitsch. It was at Godowsky's home in Berlin that the young Muscovite played for this illustrious trio. On the same afternoon, too, he gave a marvelous performance of Moszkowski's clever and brilliant "Caprice Espagnole."

A new biography of Clara Schumann has just been published. More to the point would be a new and thoroughly revised edition of all of Schumann's works for the piano. Clara Schumann played her husband's music tolerably well, but she was utterly unable properly to edit it. We have up to the present moment no satisfactory Schumann edition. The one man in the world for this work—and to him it would be a labor of love—is Rafael Joseffy. His recent version of the Schumann Toccata, for study

purposes, is a masterpiece in pedagogical literature. Have at the Schumann edition, oh hermit of Tarrytown. There will be publishers a-plenty.

There are always breezy items to be garnered from the Western papers. One of them recently refused to publish eulogies gratis, but added encouragingly: "We will publish the simple announcement of the death of any of our friends with pleasure."

Another paper printed not a thousand miles from Pueblo, Col., appeals to its backward subscribers in the following potent fashion: "It is said that a man who squeezes a dollar never squeezes his wife. A glance at our subscription book leads us to believe that many women in this section are not having their ribs cracked. Come in and settle and show that all's right at home."

Wade R. Brown, of Raleigh, N. C., sends the appended clipping (from a Southern paper), and asks tersely: "How is this? Can you beat it?"

A SWEET SINGER OF WILSON.

WILSON, N. C.—Special.—Wilson's superb vocalist, the really gifted Miss Ruth Gold, the lovely daughter of that wise man and able preacher and forceful writer, Elder P. D. Gold, has been invited to New York to sing in a concert where only the finest voices will be heard. We are sure Miss Gold will add to her reputation, for she has a voice of exquisite purity and tenderness, and every note is as sweet as the distance mellowed echoes of the melody breathing notes of a flawless bell. Yes, her voice is as sweet as the blue bird's low note, in those morns when the cold of March is abating, and each note has the thrill that you catch from the bobolink joying in May and mating.

"A dignified American theatre is needed in Paris," says Sarah Bernhardt; "a theatre where the play will be the thing and not the chorus and the costumes." Such a theatre might not be amiss in this very borough of New York. Ask Dan Frohman.

A SUCCESSFUL MONTEFIORE PUPIL.

MISS ALMYRA FORREST, who has recently been engaged for one of the leading roles in the "Prince of Pilsen" company, has made a pronounced success in the role of Edith. Miss Forrest possesses a delightful soprano



ALMYRA FORREST.

and has been excellently schooled under the tuition of Miss Montefiore, the well known vocalist.



MENDELSSOHN HALL
113-119 WEST 40th ST.
FRANK H. PRESBY, Agent 2381 Broadway

Greater New York.

ABBIE CLARKSON TOTTEN, soprano, is touring in the South. She was at Augusta, Ga., and the "Isle of Palms," then through North Carolina, Virginia, Maryland, to Washington. She has thoroughly enjoyed the tour, had a vacation and made money. She was offered a church position in Augusta after singing at a service. The "Ben-Hur" Company wants her, too, so this brilliant singer finds herself in merited demand.

Walter H. Robinson and Mrs. M. Hessin Robinson, the tenor and contralto respectively, sail July 18 for Europe for two months' study, going first to Paris, visiting later Berlin and London, and attending the Wagner festival at Munich. They have had a busy season.

F. W. Riesberg left for his country home near Buffalo, N. Y., last week, after the busiest season he has experienced. He played as accompanist at various public and private affairs in and out of New York, gave lectures for the Greater New York Board of Education, taught pupils from various parts of the country, and was elected treasurer of the Manuscript Society. Last week he closed his work by attending the M. T. N. A. at Asheville, N. C., his report being found in this paper.

Madame Norcrosse in London.

UNDER the patronage of Her Royal Highness Princess Christian, Madame Norcrosse gave a recital on May 26 at Bechstein Hall, on which occasion the following program was presented:

Trio for piano, violin and violoncello, Wälder Marchen....E. Schütt
Frank Mummery, Rohan Clensy and Cyril Clensy.
Romanza e Scena, Voi lo sapete (Cavalleria Rusticana)....Mascagni
Lied, War ich nicht ein Halm auf frischem Wiesengrund.....Tschakowsky
Brunette, Deuil d'Avril.....Ch. Lenepveu
Song, Printemps nouveau.....Paul Vidal
Madame Norcrosse.
Violoncello solos—
Die Meistersinger.....Wagner-Wilhelmj
Airs Russes.....Wieniawski
Rohan Clensy.
Aria, Ritorna vincitor (Aida).....Verdi
(With violin and violoncello obligato.)
Melodie, Elégie.....Massenet
(With violin obligato.)
Song, Nuit d'Espagne.....Massenet
(With violoncello obligato.)
Madame Norcrosse.
Violoncello solo, Am Springbrunnen.....Davidoff
Cyril Clensy.
Songs—
Tristesse.....Guy d'Hardelot
Old Romance.....Guy d'Hardelot
(Accompanied by the composer.)
Le Baiser.....Goring Thomas
Sweetheart.....G. W. Chadwick
Madame Norcrosse.

Madame Norcrosse scored a great success, both on account of her artistic singing and her magnificent appearance.

GEORGE DEVOLL, Tenor EDWIN ISHAM, Baritone

Oratorio, Concert, Drawing Room Musicales.

ENSEMBLE RECITALS A SPECIALTY.

SOLE MANAGEMENT:

LOUDON G. CHARLTON, Carnegie Hall, New York.

MUSIC TEACHERS' NATIONAL ASSOCIATION.

Twenty-fifth Annual Convention.

ASHEVILLE, N. C., JUNE 30-JULY 3, 1903

THE NEW OFFICERS, 1903-4.

Thomas a' Becket, Philadelphia, Pa., president.
Clarence G. Hamilton, Providence, R. I., vice president.
Francis L. York, Detroit, Mich., secretary.
Fred A. Fowler, New Haven, Conn., treasurer.

PROGRAM COMMITTEE.

Ernest R. Kroeger, St. Louis, Mo., chairman.
Edwin W. Glover, Cincinnati, Ohio.
Walter Spry, Chicago.

EXECUTIVE COMMITTEE.

W. D. Armstrong, Alton, Ill., chairman.
William H. Pommer, St. Louis, Mo.
Mrs. James Lawrence Blair, St. Louis, Mo.

EDUCATIONAL BOARD.

(To fill vacancies.)
Calvin Cady, Boston, Mass.
Rossetter G. Cole, Chicago, Ill.

AUDITING COMMITTEE.

Charles H. Thompson, Toledo, Ohio.
N. B. Yeardley, Newark, Ohio.
Mrs. Fannie Church Parsons, Chicago, Ill.
1904 place of meeting, St. Louis, Mo.

ASHEVILLE, N. C., of the Land of the Sky, the fair southland, where nuts grow in the ground (peanuts), where berries grow on the trees (mulberries); the land with its bright red earth and its ever blue skies—here was held the quarter centennial convention of the Music Teachers' National Association.

At the outset let it be understood that "axes to grind" were conspicuous by absence at this meeting; there was a spirit of unselfishness, of doing for the cause, quite absent from some such meetings. Pupils of presidents did not appear, nor did the officers "by special request" put each other on the program. Indeed, it is doubtful if a higher class of soloists and essayists have ever appeared at the M. T. N. A.

The advance guard arrived Monday, June 29, said advance guard consisting of some of the senate and council, although I believe Katharine Burrowes, of Detroit, was the first to register at the Battery Park Hotel, the official headquarters. From this register is copied these names, well known among musical folk: E. M. Gunther (representing Arthur P. Schmidt), W. L. Coghill and Mrs. Coghill (representing John Church Company), Dr. Henry G. Hanchett, Henry Holden Huss, Dr. Carl E. Duft, Hildegard Hoffmann, F. W. Riesberg (representing THE MUSICAL COURIER), all of New York; J. W. Jeurwine, of Washington (president of the Southern Music Teachers' Association); Dr. R. H. Peters, of Spartanburg, S. C.; William D. Armstrong, of Alton, Ill.; Geo. B. Jennings, Carl W. Grimm, Edwin W. Glover, of Cincinnati, Ohio; President Rossetter Gleason Cole and Mrs. Cole, of Chicago; Gilmore Ward Bryant and Mrs. Bryant, of Durham, N. C.; Ernest R. Kroeger, of St. Louis, Mo.; Secretary Francis L. York, of Detroit, Mich.; Harald von Mickwitz, of Sherman, Tex.; Herman E. Owen, of Toledo; Arthur L. Manchester and Mrs. Manchester, Frederic Martin, Pauline Woltmann, of Boston, Mass.; C. G. Hamilton, Albert T. Foster, of Providence, R. I.; William H. Sherwood, Walter Spry, W. C. E. Seeboeck and Mrs. Seeboeck, of Chicago, Ill.; F. A. Parker, Madison, Wis.; Dr. B. F. Walters, Jr., May Walters, Mrs. Jessie Vaché-Hayes, of Philadelphia, Pa.; Mrs. Killian and Miss Louise Killian, Dr. Louis M. Hubbard and Mrs. Hubbard, of Greenville, S. C.; Mrs. George N. Ward, of Hartwell, Ga.; William Nelson Burritt and Mrs. Burritt; Mrs. Charles Howard Trego, of Chicago, Ill.; A. J. H. Barbour, of Cincinnati; N. Coe Stewart, of Cleveland, Ohio; Charles H. Thompson, of Toledo, Ohio; Rowland D. Williams, of Memphis, Tenn.; August Geiger, of Gainesville, Ga.; Maude E. Truitt, of Mobile, Ala.; Laura E. Mehrtens, of Savannah, Ga.; Miss Dell Martin Kendall, Mrs. Ada Martin Eller, of Cincinnati, Ohio; Mrs. Norman Hendershotte; many of these names of national reputation.

The policy of the M. T. N. A. is clearly set forth in the

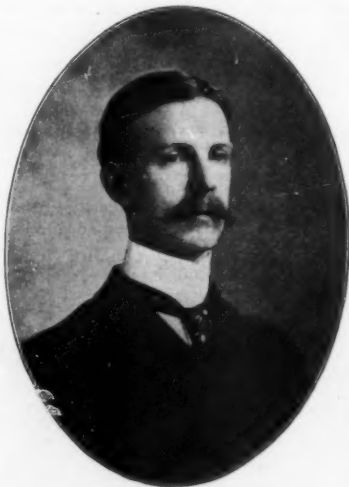
following, emanating from Arthur L. Manchester when president, and now member of the educational board:

The exertion of a healthy, uplifting influence on national music life by means of a continuous educational activity.

Annual meetings which shall cement the feeling of brotherhood and professional co-operation that should exist between members of so important a profession as that of music.

Annual meetings which partake of the educational nature of the association's work, the activity of the year being reviewed, the business body expressing its wishes and directing the officers, the program being made the focal point of the educational work of the year, so planned that from it direct instruction is derived and stimulus given for another year's labors.

Accordingly "Education" was the watchword, as for two seasons past; concerts, while important, were not the whole thing. The present officers of the association think it ought to affect the music life of the entire country by educational means, and that its activities must continue throughout the entire year, the annual convention having for its chief end a review of the work done and the laying out of new lines of labor. Programs for the past three meetings have been distinctly educational, particular emphasis being laid on what are called the round table discussions. Lecture lessons were instituted. These dealt with such live subjects as piano technics, voice culture and public school music, and were practical lessons to the



PRESIDENT ROSSETTER G. COLE,
Chicago, Ill.

teachers who went to hear them, couched in the form of lectures, the hearers taking notes, asking questions and developing pedagogical problems.

At the meeting just held there were delegates from thirty States of the Union, giving the association the right to call itself "national," whereas before it might as well have been called "sectional." The annual meeting, then, has become an important event in this policy, but not the single and chief end and aim. The round 'able discussions and lecture lessons were planned so that all interested could participate, and these were especially an inspiration to those teachers isolated by their college work throughout the South. Teachers were able to compare experiences and draw deductions as to the comparative worth of their methods. The lecture lessons gave opportunity for the taking of notes, asking of questions, and in this way emphasis was continually laid on the educational features. These round tables have by no means, however, reached perfection, inasmuch as certain chairmen took up nearly all the time allotted them by their own paper or remarks, so that when it came time for the others assigned, or for questions and relating of experiences, time was up, and these latter were crowded out.

THE NEW OFFICERS, 1903-4.

President Thomas a' Becket, of Philadelphia, was last year the vice president from Pennsylvania. He has been prominent in the music of the Quaker City for a score of years.

Vice President Clarence G. Hamilton, of Providence, R. I., occupies an honored place in that city; he is a pianist and accompanist of merit.

Secretary Francis L. York, of Detroit, Mich., and the treasurer, Fred A. Fowler, of New Haven, Conn., are both holdover officers who retain their positions because of good work done.

Chairman of the Program Committee, Ernest R. Kroeger, of St. Louis, Mo., chosen for next year's meeting, is the logical man for the place, inasmuch as he has control of the music at the Exposition. His acquaintance with the musical profession of America is extensive, and will become still wider, inasmuch as he intends making a tour to the Pacific Coast soon. With Edwin W. Glover, of Cincinnati, and Walter Spry, of Chicago, as his confrères, superior programs should result.

Chairman of the Executive Committee William D. Armstrong, of Alton, Ill., is a man of strong personality, broad minded, excellent musician; Mr. Pommer and Mrs. Blair are calculated to be of material assistance in their spheres. The latter is a strong force socially and musically, well known in New York as one of Francis Fischer Powers' pupils.

THE 1904 MEETING PLACE.

St. Louis was chosen for next year. The combination of the great Exposition, its central location, the backing of such men as Kroeger and Armstrong and the fact that the M. T. N. A. has not met there in many years, all combining to make that city the meeting place. Objection was raised that the city of Anheuser-Busch was extremely hot; but no place can be named to which there is not some well founded objection. A rate of one fare for the round trip will probably prevail.

The Meetings.

TUESDAY, JUNE 30, 1903.

One hundred or more teachers gathered at the Opera House at the opening session, members of both the Southern Association and the M. T. N. A. Rev. Dr. R. R. Swope, of All Souls Church, Biltmore, opened the proceedings with prayer, after which Judge Thomas A. Jones was introduced. He spoke gracefully, welcoming the teachers to Asheville, saying, among other things:

We welcome you not only as musicians but as teachers. It is often a wonder to me how musicians can have the patience to teach. I can only account for it by remembering that "of all artists musicians are the most exclusive in their devotion to their own art." That knowing the beauty of music you do not wish to see the rising generation wander after and be led astray by the false gods of commerce, law, medicine and other such secondary paltry pursuits. And so you save them.

In this busy, hustling, bustling, practical commercial age, when most men seem to be giving all their energies to money making, it is well that we should be sometimes reminded that commerce is not all there is in life; that commerce is not all that is making our country a great nation. That the sciences and arts are also making glorious headway in the United States. We should thank God for prosperity and for wealth, for wealth brings noble opportunities, and the immortal English bard says: "If money goes before all ways do lie open." I was a delegate to a great convention in a large city where there were delegates from each and every State in the Union. One night there I went to the Union Station to see the Connecticut delegation depart, and just before their train left they all gathered on the platform—splendid looking fellows—and sang with a right good will a song in praise of their State. I thought then, and think now, that while we of North Carolina cannot sing the song of Connecticut, nor the citizens of Connecticut sing our "Carolina," yet we all, whether from North Carolina or Connecticut, from Pennsylvania or Virginia, from Texas or Maine, can unite in music, words and spirits in our common heritage, the "Star Spangled Banner" and "America."

Responding, President Rossetter G. Cole said in part:

In listening to the remarks of cordial welcome and hearty hospitality of the speaker, who gave such eloquent expression to his sentiments and yours, I wondered if I were in his place and in your place what my feelings would be. I was wishing for the power to see ourselves as others see us. I was wondering if my conception and your conception of a music teacher would coincide.

The teacher of music reaches into a region which even the parent cannot reach. His function is an important one. We all recognize that, but the plane of music teaching ought to be as high as that of mathematics or any other of the branches. The music teacher in one respect is vitally different from any other teacher. In a sense he is a protest against the materiality of life—his mission is to cultivate ideal conditions—to make evident the beauty of life.

We are glad to be here, and I am sure we shall get much during our stay to keep us in mental and physical health.

After a fifteen minute intermission President Cole announced the meeting for organization of the senate and council. He explained briefly the method of organizing. On call of the roll of delegates by Secretary York it was found that there were too few present for a satisfactory senate meeting, and it was postponed to the afternoon.

The Southern teachers met informally, among those who registered being Miss A. E. White, of Salisbury, N. C.; Miss Welch, Miss Knabe, Mr. Gussen, of Knoxville, Tenn.; Mrs. Frazier, of Salisbury; Dr. David, of Asheville; Fred Baars, of Arkadelphia, Ark.; Mrs. B. E. Orndoff, of Knoxville; Mrs. Brandon, of Knoxville; Mrs. E. H. Jackson, Mrs. E. C. McEvay, of Athens, Ga.; E. F. Cole, of Asheville; Mrs. C. V. Campbell, of Chicago, and Dr. Peters, of Spartanburg.

TUESDAY AFTERNOON.

The meeting of the senate, president's address to the delegates, and reports of the secretary and treasurer were

read, and several business matters given attention. Mr. Cole's address was replete with helpful suggestions for the association's work, dwelling strongly on three points—the educational policy, the official organ (the Messenger), and the standard of musicianship. In concluding he acknowledged the good work of President Jeudwine, of the Southern Association, and the effective service of Gilmore Ward Bryant, chairman executive committee; F. Flaxington Harker, and Dr. R. H. Peters, in arranging for the convention.

The treasurer's report was read, in his absence, by the secretary, showing income of \$1,030.40, and a present balance of \$35 on hand. A nominating committee was elected by acclamation, consisting of Messrs. Thompson, Glover, Peters, Manchester and Armstrong. Some other business was transacted.

SOUTHERN TEACHERS MEET.

President Jeudwine called the members of the Southern Music Teachers to order, delivering an address in which he gave many important suggestions. Secretary August Geiger read his report, and the treasurer, Frank Nelson, showed that the association had a balance in the bank. The following committees were appointed: Committee on constitution—President Jeudwine, Dr. Peters, Mr. Nelson, Mr. Geiger, Mr. Bryant. Committee on finances—Mrs. Truett, Mr. Meares, W. Adams. Committee on resolutions—C. R. Brown, Mr. White, Mr. Geiger, Mr. Von Mickwitz. Nominating committee (to report Thursday)—Mr. Gussen, Mrs. Painter, Mr. Brockmann, Rowland D. Williams, Miss Ina Martin.

The meeting was an enthusiastic one; while the Southern Association is but four years old, the excellent material within it bids fair to make it an important organization in short order. Mr. Bryant, of Durham, N. C., and Mrs. Maud E. Truett, of Mobile, Ala., are towers of strength. Subsequently this association elected the following officers: J. W. Jeudwine, president, Washington, D. C.; Miss Ida Martin, vice president, Yazoo City, Miss.; August Geiger, secretary, Gainesville, Ga.; Frank Nelson, treasurer, Knoxville, Tenn.

The time and place of the next meeting was discussed, and the time fixed by vote as the third week in June.



MISS MAY WALTERS.



DR. B. FRANK WALTERS, JR.,
Philadelphia, Pa.

The place was left to the officers of the association to be settled later; Nashville, Tenn.; Brenan Conservatory, Gainesville, Ga., and Converse College, Spartanburg, S. C., being mentioned as possible places.

TUESDAY EVENING.

An informal social gathering of members of both the M. T. N. A. and the Southern Association and friends was held in the ballroom of the Battery Park Hotel. Some 200 people attended, and the affair was enjoyable to those who had large acquaintance. A little special attention to this would have been more satisfactory, to the Southern contingent especially.

WEDNESDAY, JULY 1, 1903.

Opening with an address of welcome by President Jeudwine, of the Southern M. T. A., response by President Cole, of the M. T. N. A., the first round table for teachers of piano took place, Dr. Henry G. Hanchett, of New York, chairman, subject, "Musical Analysis in Relation to Piano Study." Dr. Hanchett is accustomed to handling audiences, and his enthusiasm and ease caused instant interest. He advanced many new ideas, quite upsetting some of the lifelong habits of thought of many of the teachers present. William D. Armstrong, Alton, Ill., led the discussion saying much that was eminently practical. Henry Holden Huss, New York, followed, his topic, "Methods of Piano Practice," and this was heard with interest. This piano hour was followed by the round table for voice teachers, Dr. Carl E. Dufft, New York, chairman, subject, "Respiration and Its Relation to Singing." From the beginning Dr. Dufft showed a comprehensive understanding of this subject, making it clear that all good singing was based upon breath control. He went at it with force, and soon had everyone on the qui vive, showing an understanding of the matter founded on long experience and observation.

William Nelson Burritt, Chicago, Ill., came next with "Enunciation and Pronunciation," and the writer can only say that this man's success in this specialty is best proven by the singing of his artist pupil, Mrs. Charles Howard Trego, who later on made nothing less than a



MRS. JESSIE VACHÉ-HAYES,
Philadelphia, Pa.

sensation. Her clean cut enunciation was a model. Dr. R. H. Peters, Spartanburg, S. C., talked on "The Lack of Musicianship in Singers" and echoed what many thought, that is, that most singers are mighty poor musicians, seeing and singing only the little notes before them.

WEDNESDAY MORNING CONCERT.

This enlisted the artistic co-operation of Miss May Walters, contralto, of Philadelphia, Pa., and Walter Spry, pianist, of Chicago, Ill.; Otto Pfefferkorn, pianist, of Gainesville, Ga., did not appear. Mrs. Jessie Vaché-Hayes was the accompanist.

Miss Walters possesses a voice of astonishing range, and on this occasion sang from a low E (below the staff) to a high B (above the staff). She has a range of three octaves. In Goring-Thomas' aria, "My Heart Is Weary," she sang with great dramatic spirit; "Summer Noon" and "Ich trage meine Minne," by Richard Strauss, were full of expression; Liza Lehmann's "The Cuckoo" was charming, dainty in every detail, the high B pure and sweet. Nevin's sad "O That We Two Were Maying" marked the climax of emotional expression and perfectly distinct enunciation, and the singer (a sister of Esther Palliser) was encored again and again. Another factor in her favor is handsome appearance and taste in dress.

See the following:

The audience was given a rare treat by hearing the highly cultivated voice of Miss May Walters, of Philadelphia, and her splendid accompanist, Mrs. Jessie Vaché-Hayes.

Miss Walters received all of her training with her father and brother, who are the originators of a system of voice culture in Philadelphia. She is a sister of Esther Palliser, who has a wide reputation throughout Great Britain as a singer. Miss Walters is now coaching for grand opera this summer in Wheeling, W. Va.—Asheville News.

Mention of her singing would be incomplete without special reference to her accompanist, Mrs. Jessie Vaché-Hayes, of Philadelphia. This lady possesses that invaluable gift, the art of feeling with the soloist, aiding her in the many details which go to make perfection in piano accompaniment. Small wonder that the Asheville News referred to Mrs. Hayes as "a splendid accompanist."

Mrs. Jessie Vaché-Hayes, of Philadelphia, made, a special study of instrumental music from childhood, dis-



F. FLAXINGTON HARKER, MRS. F. FLAXINGTON HARKER,
Biltmore, N. C.



playing a natural talent for the art. This talent was developed by Rudolph Hennig, of the Spruce Street Conservatory, and Vivian Engle, in the Virgil Clavier method. Mrs. Hayes was at first a piano soloist, but later displayed special characteristics for accompanying, and now devotes

her entire attention to that particular branch of music. She is well known in Philadelphia circles, playing for the Browning Society, Woman's Press Club, Philadelphia Music Club and amateur theatrical organizations and in concert, where the most difficult operatic and oratorio arias and modern ballads were sung. She is also an organist, having filled that position at Trinity Memorial P. E. Church, of Ambler. She is at present at the Temple Baptist Church, of Tioga.

Pianist Walter Spry played the "Suite Moderne," that graceful collection of seven pieces by Arthur Whiting, and made a distinct impression, later playing Sherwood's "Autumn," Schuett's "A la Caprice" and Liszt's "Legend of St. Francis." The News said:

Mr. Spry is an artist of a very high standard, being very broad in his interpretation of concert music. He is connected with the Sherwood Piano School, of Chicago, and has made a special study of music with all the best teachers abroad.

The Opera House was quite full, an attentive and appreciative audience listening and applauding with discrimination.

WEDNESDAY AFTERNOON.

At 2 o'clock some 300 members took carriages, tallyhoses, brakes and other rigs for the drive to Biltmore, 2 miles distant, and over the beautiful estate, said to be the most magnificent in all America, owned by George W. Vanderbilt. The estate comprises 100,000 acres and the mansion cost \$3,000,000. All the roads are macadamized, with shrubs, native and imported, lining the roads; rhododendron was in full bloom, and this flower, varying from cream white to dark red, was the floral feature of the two hours' drive. A stop was made at the dairy and ice cream of most superior quality was served.

It is interesting to note that in the centre of this vast domain there are 5 acres and a little cabin owned by a colored man, who will not sell. There lies the spot, un-



HARALD VON MICKWITZ,
Sherman, Tex.

cultivated excepting in a primitive way—and the Vanderbilt millions cannot buy it!

ORGAN RECITAL.

F. Flaxington Harker, organist, and Mrs. Edith Marion Clark-Harker, contralto, of Biltmore, N. C., united in this recital, which followed the drive and was given at All Soul's Protestant Episcopal Church, in Biltmore village proper. This was the program:

Sonata in the style of Handel.....Wolstenholme
Prelude and Fugue in C.....Bach
Contralto solo, Abide With Me.....Liddle
Mrs. Edith Marion Clark-Harker.
Lamentation, op. 45.....Guilmant
Die Antwort (The Answer).....Wolstenholme
Concerto in G minor.....Camidge

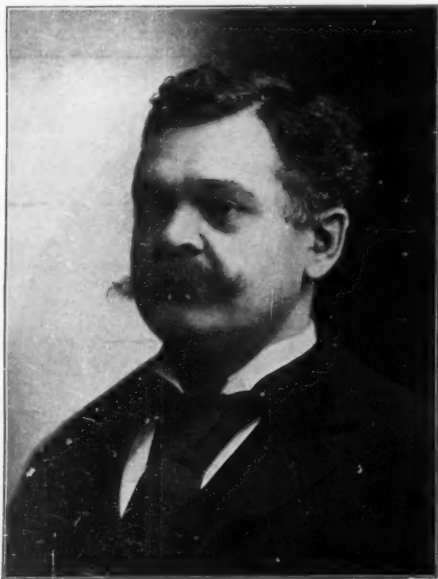
This program was well calculated to interest all, ranging as it did from the serious classic to the modern romantic, and of commendable brevity withal. Mr. Harker succeeded Caryl Florio as organist and choirmaster of this church, and this modest and able young Englishman proved himself exceedingly able. As regards technique, he has plenty, both manual and pedal. His playing is beautifully pure and clean, with rarely a false note. Since Paderewski no player is more accurate. His taste in registration, his conception and dignity of interpretation are alike admirable. The Guilmant piece was full of woe; the pieces by Wolstenholme, the blind English organist and composer, models of tasteful execution. Charming was the concerto by Camidge, now out of print, and

which Harker played from manuscript. Mrs. Harker was the Boston contralto, selected from many for the Asheville summer school of 1901, and remaining there as teacher at the college. Then Harker had the good luck to marry this able singer and sweet lady, and at present her activities comprise the position of solo alto at All Souls, in charge of public school music in the Biltmore school. She sang Liddle's effective song with ardor of expression, perfection of enunciation and nobility of style. Beginning with repose, her climax was most impressive because well prepared, and the writer, who heard her often in 1901, had never heard her sing so well. Mr. Harker's accompaniment was dainty and sympathetic. Mrs. Vanderbilt and 400 other people were present.

WEDNESDAY EVENING CONCERT.

This concert had as participants: Baritone, Dr. Carl E. Dufft, of New York; violinist, Albert E. Foster, of Providence, R. I.; pianists, Harz'id von Mickwitz, of Sherman, Tex.; Clarence G. Hamilton, of Providence, and William H. Sherwood, of Chicago.

By reason of the monopoly of this concert by men it became somewhat monotonous; a woman's voice would have lent variety and made it vastly more attractive. Starting with Sjögren's sonata for violin and piano, op. 19, a beautiful work, played by Messrs. Foster and Hamilton, they won two recalls and are to be thanked for bringing forward this work. Dr. Dufft came next with four songs in German. These he sang with such variety of tone color, such warmth of expression, that he was obliged



WILLIAM H. SHERWOOD,
Chicago, Ill.

to sing an encore. Later in this program he sang again, and this is what the News said of it:

Dr. Dufft sang four German songs, and he easily won his audience. * * * When again announced, the appreciation of him by the audience was plainly shown by the loud applause. He then sang "O Dry Those Tears" (Del Riego), "The Minor Chord" (Mager), "Mirage" (Lehmann), "My Love Nell" (Fox).

Miss Edna Gockel played the piano accompaniments well.

Harald von Mickwitz, of Sherman, Tex., pianist, director of music at the North Texas Conservatory of Music, a Finn by birth, played a group of solos, to wit:

Variations Sérieuses, op. 54.....Mendelssohn
Ballade, F minor.....Chopin
Menuet, op. 17.....Moszkowski
Concert Study, op. 24.....Moszkowski

Of the Leschetizky school, this man plays with all the characteristics associated with it, adding perhaps a few of his own, such as poetical insight and thorough musicianship. He was a stranger to his audience, but ere ending his group became thoroughly en rapport with it, so that at the close well might he say: "I came, I played, I conquered."

The closing number was the Liszt Concerto in E flat, played entire by Mr. Sherwood, Mr. Von Mickwitz at a second piano. Gratifying, indeed, to Mr. Sherwood must have been his reception by the audience, the opera house being quite full; such an affectionate outburst must have stirred his heart. Next morning at the round table for piano teachers, at which he presided, it was the same; at the Thursday afternoon concert again he was received (and by this is meant before he played a note), with outbursts of genuine enthusiasm. Everywhere this representative American pianist comes to his own, excepting in this New York, and here a combination of musical politics prevails—it is a curious state of things.

The pianists who can play the Liszt Concerto as does

Sherwood are not many, and on this evening he played with great dash and spontaneity, ably seconded by Mr. Von Mickwitz. It is high time he was heard again in New York.

THURSDAY, JULY 2.

This led off with the round table for teachers of piano, a Philadelphian, the original chairman, but Mr. Sherwood on a half hour's notice took charge. In the course of his talk on technic he said much that was new and of great



DR. LOUIS M. HUBBARD, MRS. LOUIS M. HUBBARD,
Greenville, S. C.

interest, as at the New York State Association meeting a year ago; it was a practical lesson of value to every pianist present, for he showed the effect of certain muscular movements, the right way and the wrong way, how to develop the hand, wrist and fore arm, modestly speaking of his own as "a poor piano hand" and cautioning the player against overstraining. The interest those present took in this was manifest by the close attention paid to every word uttered.

Carl W. Grimm, of Cincinnati, Ohio, had charge of the round table for teachers of harmony, and this was interesting. By means of charts on which the Prelude of "Tristan and Isolde" had been written, the various modulations and general harmonic plan was made plain.

Dr. Louis M. Hubbard, the concert pianist, organist and teacher, of Greenville, S. C., read his paper on "Equipment for Teachers of Harmony," a very interesting essay, to be published in a later issue of THE MUSICAL COURIER. Both Dr. and Mrs. Hubbard (the latter the well known soprano) were prominent figures at the meeting. They live only 70 miles distant from Asheville, on their beautiful estate, "Greifenstein," Paris Mountain, near Greenville. In this city they have charge of the musical department of two of the most prominent schools of South Carolina, where they are doing work in their respective departments of a very high grade.

There followed the round table for organists, Arthur J. H. Barbour, of Cincinnati, Ohio, chairman, whose chosen subject was "The Organ in the Ritualistic Service," and much he said showed the experienced, thoughtful man. He was followed by William D. Armstrong, of Alton, Ill., who spoke on "Decadence of the Art of Improvisation," and interested all through his forceful and logical talk. C. H. Thompson, of Toledo, Ohio, also took part. The round table for teachers of public school music at all conventions of music teachers is apt to be the largest attended of all, sometimes a veritable storm centre, evidently of vital interest to large numbers; so it was at Asheville. "Music



HENRY HOLDEN HUSS,
New York.

in the Public Schools the Only True Foundation for General Musical Culture," was the subject of Prof. Clarence B. Brown, of Greensboro, N. C., the chairman, followed by "The Educational Value of Public School Music," by Lucy K. Cole, of Saginaw, Mich., and this in turn by "Some Phases of Public School Music Work," by B. C. Davis, of Atlanta, Ga. Some of the speakers related

that the schools in their charge were now giving credit marks in music examinations, a thing unheard of in by-gone years; others said the public school music teachers were owned body and soul by the publishers of music methods, the large and influential New York firms who got teachers positions, and got them out again.

With due respect to the others, it was Mrs. Maude E. Truitt, of Mobile, Ala., who made the deepest impression. She related her half dozen years' experience in that town with such manifest sincerity, enthusiasm and conviction that she was heard with absorbed attention.

THURSDAY MORNING CONCERT.

Participants in this excellent recital were Miss Dell Martin Kendall, of Cincinnati, Ohio, soprano (Mrs. Ada Martin Eller accompanist), and Henry Holden Huss, of New York, pianist, playing his own compositions exclusively. Mr. Huss began the program with three preludes, one of which, in E, was for the right hand alone, and caused special interest. The group closed with a charming Gavotte in F, as yet in manuscript. For many teachers present the improvised interludes between all his numbers proved almost as interesting as the set compositions; they were dainty and musically, spontaneous and melodious. "To the Night" will lend itself to orchestration well, which is the composer's intention. "Prelude Appassionata" is dedicated to Aus der Ohe, and Valse in A to Sherwood, both interesting pieces, and the latter he had to repeat in response to insistent applause. As showing the progress of American composition in Europe, it is



DELL MARTIN KENDALL,
Cincinnati, Ohio.

interesting to note that Pugno took with him the full score and orchestral parts of Huss' concerto, intending to perform it the coming season. Two press notices:

H. H. Huss, of New York, a veritable poet in piano playing, rendered a number of his own compositions, and his playing was characterized by many as the most artistic yet heard by the convention.—Asheville Citizen.

The compositions, most of them of a style best suited to the drawing room, were well done. Mr. Huss' execution of them elicited great applause also, and he was obliged to respond to an encore. The composer's style of playing suited well the delicious melody of many of his compositions.—Asheville Gazette.

Miss Dell Martin Kendall, of Cincinnati, Ohio, created so much of a sensation at this convention that the writer started on a tour of investigation, with the result that he found that she had been a scholarship pupil at the Cincinnati Conservatory (with Mme. Tecla Vigna), had traveled as soloist with Van der Stucken, sung at two Cincinnati festivals, in the operas "Favorita," "Romeo and Juliette," "Zanetta," "Faust," has been three years solo soprano at the Presbyterian church, Walnut Hills, Cincinnati; has had an offer from Conried and another from a Presbyterian church of Pittsburgh, Pa. Miss Kendall evidently fills an important place in Ohio, and it is but a question of time when she will find the larger laurels and career of the metropolis. She sang the "Freischuetz" aria with much brilliance and with excellent German enunciation. (This is to be expected of Cincinnatians, it seems!) It was full of life and temperament and style. Later on she sang these songs: "Auf Wiedersehen," op. 12, No. 2, Rosseter G. Cole; "Liete Signor, Meyerbeer;" "The Sweetest Flower," Van der Stucken; "Wooing," Sieveking. The graceful song by Cole, the president of the M. T. N. A., the tenderness of "The Sweetest Flower," the archness of "Wooing" and, wonderful to relate, the

flexibility and ease of coloratura in the Meyerbeer excerpt—all took hold of her hearers; with it, too, there was captivating personality. Three notices:

There were six songs by Miss Dell Martin Kendall, a soprano of decided dramatic power. Her most effective number was Weber's aria from "Der Frieschütz."—Asheville Gazette.

The principal feature of the concert this morning was the singing of Miss Dell Martin Kendall, of Cincinnati. Miss Kendall captivated the audience with her rich, sweet voice.—Asheville News.

Miss Dell Martin Kendall, of Cincinnati, Ohio, was next on the program. Miss Kendall has a good, pure soprano voice, and has it under good control. Her singing was marred at times by a too graceful delivery. She was popular with her audience and won repeated encores.—Asheville Citizen.

The reception given Miss Kendall Friday night will be found chronicled in its proper place.

THURSDAY AFTERNOON CONCERT.

Mrs. Charles Howard Trego, soprano, of Chicago, Ill.; Mr. Sherwood and Walter Spry formed the trio of artists at this concert. It is not too much to say that this special concert was one of the gems of a series of exceptionally high class affairs.

Mr. Sherwood's program of mainly American composers follows:

Etude Arabesque, op. 42, No. 2.....Arthur Foote
Sonata in C sharp minor, op. 53 (first movement).....Carl A. Preyer
Novellette in G flat, op. 1, No. 1.....Rosette G. Cole
Schnsucht (Longing), op. 30, No. 9.....Ernest R. Kroeger
The Headless Horseman, op. 20, No. 3.....Edgar S. Kelley
Sonnet, op. 8, No. 1.....Samuel Bollinger
Maerchen (Fairy Tale), op. 162.....Raff
March in D, op. 91, No. 4.....Raff

Our friend Wilson G. Smith, of Cleveland, strikes the

played Grieg's "Wedding Day at Troldhagen." With Mr. Spry the two artists gave the Saint-Saëns Variations on a Beethoven Theme, for two pianos, and this was highly effective, refined piano duo work. Said the Asheville Citizen:

Mr. Sherwood and Mr. Spry had both appeared before and the audience anticipated and found great pleasure in their work.

Perfectly charming as a woman, highly successful as a singer, was Mrs. Trego, who, it seems, is no novice in

the S. M. T. A. adjourned, and ended one of the most successful meetings in its history.

THURSDAY EVENING CONCERT.

Miss Pauline Woltmann, contralto, of Boston, Mass.; Ernest R. Kroeger, pianist-composer, of St. Louis, Mo.; Frederic Martin, basso, of Boston; William Gussen, violinist, and Frank Nelson, pianist, both of Knoxville, shared in this concert, which saw gathered the largest audience of all. Starting with a good performance of Brahms' Sonata in G minor, by Gussen and Nelson, Miss Woltmann came next, and the success of this young woman of last year, at Put-in-Bay, at the M. T. N. A. meeting, was duplicated—only that she sings still better now. She sang with superb vocal quality and quantity, warranting the belief that in her America will discover its representative contralto. Her encore, "The Gingerbread Man," was a fetching bit of characterization. Said the Citizen: To a wonderful voice Miss Woltmann adds a pure, simple style, much warmth and exquisite understanding. She sings with rare ease and perfect enunciation. Her program number was a group of four songs, but the encores she graciously accorded lengthened it to a group of six.

Of Mr. Kroeger, who played the Chopin Barcarolle, op. 60, and Liszt's "Harmonies du Soir," later three of his own compositions, it is sufficient to say that he produced tones of great beauty through the medium of the Everett grand piano; this singing tone was the special characteristic of his playing—and of the piano; no matter how soft or how loud, how fast or how slow he played, he sang all the time. The pianissimo, "Egeria," op. 35, is a gem, and the audience listened to the lovely tones with breathless attention, as they did to the "heavenly harmo-



ERNEST R. KROEGER,
St. Louis, Mo.

concert appearances—only this country is so big, and we of the East fall into the habit of thinking we have all the good singers, so that frequently we receive these setbacks, discovering beautiful singers from all parts of these United States. The Blauveltlike appearance of Mrs. Trego, her dignity of carriage, handsome personality, the innate refinement of her singing—all this made instant impression. The beauty of tone of her high G's, the pathos she put into an old Russian love song (which she had to repeat), the flashing brilliance of a Delibes Bolero, and the at all times perfect enunciation, singing in three languages familiar to the writer—this attempt to say just why she pleases still misses the charm of manner which plays an important role in her success. From the Citizen:

The vocalist of the afternoon, Mrs. Trego, had a soprano voice of excellent quality and which shows careful training. It is rich and round and each of her numbers was anticipated with delight, after her first solo.

The commemorative meeting of the quarter centennial of the M. T. N. A., planned for the afternoon, had to be postponed, owing to the overflow of the foregoing concert, and the fact that the senate had to meet at 4:30.

BUSINESS MEETING, SOUTHERN M. T. A.

The association held an informal reception in the ballroom of the Battery Park Hotel Thursday afternoon, the members being received by Miss May Kimberly, Mrs. Bryant and Miss Adelaide White. Later the reception resolved into a business meeting, at which the constitution of the association was largely amended. The powers of the president to appoint committees were largely extended. The subscription to the association, which was formerly \$2, was fixed at \$1, one half to be paid on registration as a member and the other half when the member attended the yearly convention. The constitution provides that the secretary shall try to make this registration of use to the member as a performer and a teacher. After a few very impressive remarks by Dr. Peters, of Spartanburg,



SECRETARY FRANCIS L. YORK,
Detroit, Mich.

nies" before that. No pianist could ask for better attention or more appreciative listeners; evidently two-thirds of the audience were pianists. Modest of mien, musicianly in all he does, with quiet dignity, the nobility of interpretation and devotion to art are apparent. Two notices:

Mr. Kroeger's presence bespoke the artist and he in no wise disappointed his hearers. His selections and execution were delightful.—Asheville Citizen.

Mr. Kroeger is acknowledged as among the foremost of American artists, and a composer of music that will live. His last group consisted of three of his own compositions.—Asheville Gazette.

There remains to chronicle the success in singing of Frederic Martin, another of the Put-in-Bay stars of last years. The man's low notes, singing D and E below the staff, so full and round, and the sympathetic quality of his voice, all told in his favor, so that he, too, found instant favor with a discriminating audience of musicians. As encore he sang Schubert's "The Wanderer," Mr. Mason playing the accompaniments. This is from the Citizen:

His voice is a basso cantante of rare beauty—one that holds its tone's roundness throughout its wide register; in a word, one that



MRS. CHARLES HOWARD TREGO,
Chicago, Ill.

nail well on the head when he wrote in the Cleveland Plain Dealer apropos of Sherwood's playing at the Ohio M. T. A. meeting:

Sherwood has for many years been regarded as America's typical pianist, and whose pianistic career contains the history of the evolution of the art of piano recitals. In fact, his reputation is so firmly established that there is now no need of praise or indorsement from the critic's pen. For years Sherwood has held his own with the horde of pianistic birds that have visited our shores, and shares with them the glory of being a pianist of the first rank, one whose programs embrace a catholicity of taste and pianistic equipment that place them upon a par with any similar work done in European musical centres. Hence any approval that one can give his work seems superfluous and uncalled for.

The eight solo pieces Sherwood played with great variety of touch and tone, with a mighty climax in the Raff March, with its thunderous bass octaves; as encores he



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satisfies. His broad, true, beautiful singing and strong personality held his audience generously through five numbers and left it eager for more.

INTERMEZZO ABONNAMENTO.

This is the way President Cole characterized a quarter hour's proceedings during an intermission of the concert. The senate and council have found such satisfaction in the success, both financial and moral, of the official organ, the Messenger, that the plan was conceived to obtain additional subscriptions from the members of the association; an encouraging beginning was made in the senate meeting, and after explaining the plan at the concert, in fifteen minutes some 500 subscriptions were secured.

FRIDAY, JULY 3.

This table began with the Round Table for Teachers of Piano, Secretary Francis L. York, of Detroit, Mich., chairman, subject "Some Needed Reforms in the Notation of Piano Music." He pointed out many absurdities and contradictory conditions, and suggested making them more practical. The Asheville Citizen referred to him as "the popular secretary of the association."

Gilmore Ward Bryant spoke on "Consistency and Judgment in Teaching," and this was one of the best things of the entire convention. A ready man, nimble of thought and wit, Mr. Bryant made many telling points, and the paper is to be printed in the official organ. Mr. Bryant is the musical director of the Southern Conservatory of Music at Durham, S. C., one of the important institutions of the South. Clarence Eddy, A. K. Virgil and others have said that the building itself is the best equipped in America. Sherwood uses his "Pedal Studies," and he studied with such celebrated teachers as Carlyle Petersilea, Xaver Scharwenka and Dr. Wm. Mason.

Mr. Bryant founded and for several years directed the Brattleboro (Vt.) Conservatory of Music, and was at the head of the music department in Leland and Gray Semi-

Va., where he directed the music department in Stonewall Jackson Institute for three years. For four years he was director of music at Peace Institute, Raleigh, N. C.

August Geiger, secretary of the Southern M. T. A., gave a short and admirable talk on piano study as it is



ROWLAND D. WILLIAMS,
Memphis, Tenn.

and as it ought to be. Of him and his work for the Southern M. T. A. the president said:

"This, of course, has been an exceptional year, and the work and the responsibility all thrown on the officers exceptionally heavy, especially on the secretary, Mr. Geiger. He has done, if he will allow me to say, invaluable work. He has not only sent out in all about 3,000 circulars, besides a great number of letters, but he has kept a keen lookout all along for points which needed attention, and he has tendered much most valuable advice in every direction."

The Round Table for Teachers of Harmony, Prof. F. A. Parke, of Madison, Wis., chairman, began with his paper on "Counterpoint," followed by Mr. Jeudwine on "The Cause of the Absence of Melody in Modern Music." At the same time there was a Round Table for Teachers of Music in the Public Schools, Chairman B. S. Hoagland, of Iola, Kan., having a paper on "High School Music." Mrs. Constance B. Smith, of Jacksonville, Ill., talked on giving credit for examinations in music, as with all other studies, and again Mrs. Maude E. Truitt came to the fore with her experiences and valuable suggestions.

N. Coe Stewart, one of the founders of the M. T. N. A., having attended all but two of the meetings, talked, in part, as follows:

"The first meeting had far reaching effects, however, and the sixty-two charter members' efforts to increase the membership and interest bore fruit, though funds were scarce and some doubt as to the prospective length of life of the association appeared."

"The Chautauqua (N. Y.) meeting saw a number of new faces, but they came, as had the first members, with caution and reserve. The Cincinnati meeting saw still more and in Albany in 1881 the attendance was 304."

"The association is now a live force," he said, in con-

clusion, "and great study and care must be had to keep its activities on right lines. But what the association has already done, even with the shortcomings of its several managers and the frequent changes in its official families, has been and is a great and vital element."

FRIDAY MORNING CONCERT.

This enlisted the co-operation of some able artists. Rowland D. Williams, of Memphis, Tenn., led off with some songs, in all of which he displayed a manly baritone voice, of unusual range and sympathetic qualities. His mezza voce in Park's "The Young Rose" was tender and effective, while Bullard's "Drinking Song" was a vivid tone picture. For encore he sang "The Rose I Gave Thee." Mr. Williams was the only Southern male singer of the convention. Of his singing the Gazette said:

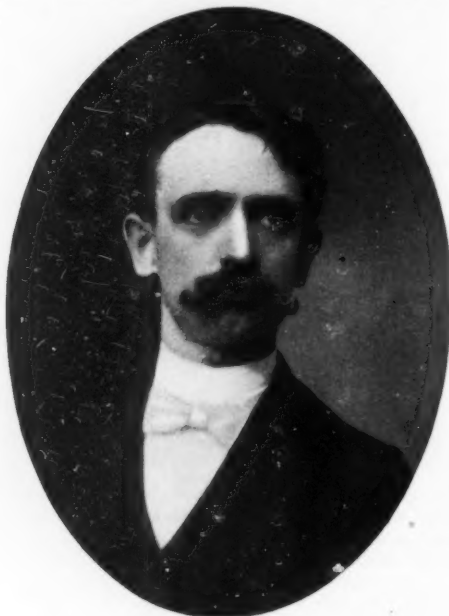
Mr. Williams has a beautiful voice, which he uses artistically. He was enthusiastically recalled.

Mr. Hamilton, of Providence, R. I., played some excellent piano solos. Mr. Foster was much admired in his violin solos, and Mrs. Laura B. Mehrtens, pianist, of the Savannah Conservatory of Music (Leo W. Mehrtens director), closed the concert. She played the Chopin Berceuse with daintiness and grace, and the companion piece, Liszt's "Tarantella," with fine brilliancy and swing. Her technic is quite able to cope with the most difficult things, and she plays with force and feeling, so that she was loudly recalled, playing an encore. Mrs. Mehrtens was the only Southern woman pianist of the convention. Said the Gazette:

Mrs. Mehrtens has a delightful touch and graceful interpretation. The difficult Liszt she played well. She is easily one of the best pianists heard in the series of concerts.

FRIDAY AFTERNOON CONCERT.

This took the form of a recital, with explanatory remarks by Dr. Henry G. Hanchett, of New York, well known as a scholarly pianist. His program called for artistic interpretation rather than a display of virtuosity. In the two humorous illustrations, "A Caudle Lecture," by Sherwood, and "By the Frog Pond," by Seeboeck, his interpretation of the former was calculated to impress one with the conclusion that he had heard many Caudle lectures, but observed few frog ponds. The poetical numbers were played with appropriate feeling. Strong's "Mid-



GILMORE WARD BRYANT,
Durham, N. C.

nary and Glenwood Classical Seminary. He also taught in Holyoke and Springfield, Mass.

In 1885 he accepted a position as director of music in the Wesleyan Female Institute, Staunton, Va., which position he held for six years. He then went to Abingdon,



MRS. LAURA B. MEHRTENS,
Savannah, Ga.

summer Night's Dream" was perhaps the best thing he played. He put character into the MacDowell "Winter." The last number was an illustration of the bravura style, Dayas' Polonaise. It afforded him an opportunity for a technical bombardment, which perhaps made it an appro-



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priate number to close a program given on the eve of the glorious Fourth. Then followed the voice lecture lesson by Dr. B. Frank Walters, of Philadelphia, Pa., subject, "Science in Singing vs. Methods." He brings to the discussion of his special subject—scientific voice training—an heritage of vocal knowledge from both parents, the mother, Mrs. K. B. Walters, a soprano well known in choir and concert work; the father a composer, choir director and voice trainer. Brought up in an atmosphere of song, and singing himself at an early age in public, he imbibed both from precept and example a knowledge of the principles of correct voice use which have served as the foundation upon which he has erected a complete system of scientific voice training. Being in addition a physician, whose specialty is diseases of the ear, nose and throat, Dr. Walters is competent to speak with authority upon the physiological and pathological aspects of voice use.

Dr. Walters said in part that science in voice training means adapting vocal exercises to the requirements of each voice—not following a routine "method" with all voices alike, as is unfortunately too often the practice. This necessitates an understanding of the principles underlying voice production—principles of acoustics and physiology involved in all vocalization.

The matter of breathing or so called "breath control" in its relation to singing was said to be given undue weight by many teachers, probably owing to the fact that the act of breathing was visible, tangible and a comparatively simple process, the control of which could be readily taught, as against the more complex though none the less definite action of the vocal ligaments in their origination of tone, and the movements of the parts above the vocal ligaments in their influence on the quality of the voice.

Dr. Walters appealed from the belief that really good singing voices must necessarily be what are called "nat-



HILDEGARD HOFFMANN.
Brooklyn, New York.

ural" voices, explaining that good voices in any event can only result from the proper action of the different parts of the vocal mechanism, and where such action does not exist naturally it may be acquired through the practice of the requisite exercises, these based on a scientific knowledge of the principles of acoustics and physiology involved.

The range of a voice, its power and quality were stated to be under the control of the intelligent will. Dr. Walters gave instances of the acquirement of vocal range of over three octaves, and the manufacture of beautiful quality in the voices of people who had before sung with little success or not at all.

Dr. Walters' was the only voice lecture lesson of the convention, and though a warm day a large audience listened and enjoyed it greatly. The Citizen said:

Dr. Walters has a good speaking voice and an excellent command of language and held his audience through a three-quarters of an hour's lecture. Dr. Walters' plea for the scientific was logical, concise and well put. As he is a throat specialist as well as voice trainer his arguments carried weight.

The Southern M. T. A. next had a meeting, at which Mrs. Truitt read a very practical paper on "Public School Music."

FRIDAY EVENING CLOSING CONCERT.

Hildegard Hoffmann, soprano, of Brooklyn, N. Y.; W. C. E. Seeboeck, pianist-composer, of Chicago, Ill., and John F. Surmann, violinist, of Louisville, Ky., shared in this concert. To the accompaniment of firecrackers and bombs, premonitory symptoms of the coming Fourth of July, Miss Hoffmann sang. The Citizen said of her:

Miss Hildegard Hoffmann, of Brooklyn, appeared for the second number, singing a group of exquisite songs. Miss Hoffmann was already known here, having sung in Asheville some few months ago. Her voice, soprano, is of limpid, delicious quality and is well handled. She sang: "My Bark Canoe," the Lake Sheen Indian melodies arranged by F. R. Burton; "April Rains," R. H. Woodman, and "Burst, Ye Applebuds," Stephen A. Emery. An encore was given her and she responded with a delicate nature song. Her singing of "April Rains" was sweet and expressive.

Brilliant was Emery's song, and the encore, Nevin's "The Woodpecker," was charming. The Gazette said:

Quite a number of musicians remained over to hear Miss Hildegard Hoffmann sing the Indian Melodies by F. R. Burton. These pieces have attracted considerable attention this season and have been very favorably received. Miss Hoffman has a beautiful voice, and interpreted her numbers charmingly.

Miss Hoffmann closed the program with a group of three songs which was encored. Her songs were: Russian Song, Bruno O. Klein; "Little Folks' Ferry," John Lund; Provencal Song, Dell' Acqua. In the second selection she showed finely the flexibility and sweetness of her voice.

Mr. Seeboeck pleased his hearers immensely; his playing was undoubtedly most to the taste of the audience in popular style. Notices:

Mr. Seeboeck, of Chicago, who followed, is called by his most musical friends the "Wizard of the Piano." Last evening he demonstrated what he could do in delicate playing, and proved himself to be in the front rank of concert pianists.—Gazette.

Mr. Seeboeck's composition is good and his execution is excellent. The dainty bits of "nature" expressed in the group from "Music Sketches" were very enjoyable. In the heavier work, too, his playing was good.—Citizen.

Mr. Seeboeck played a second group. The selections were from the masters, and the pianist proved himself as capable of the good interpretation of others' music as of his own. His touch is exquisite.—Citizen.

Violinist Surmann has temperament and technic, and with these held his listeners' attention. Carl Grimm, of Cincinnati, played his accompaniment well.

DELL MARTIN KENDALL RECEPTION.

Mrs. J. Taylor Amiss gave a pleasant reception to Miss Kendall, attended by the prominent officers. Accompanied by Miss May E. Kimberly, she sang several times, to the delight of all. Violinist Hubner played some solos. Those invited were: Mr. and Mrs. Redwood, Mr. and Mrs. Kimberly, Rev. Du Bose, Mr. and Mrs. H. T. Collins, Mr. and Mrs. Rodgers Grant, Dr. Glenn, Mr. and Mrs. A. J. Lyman, Mr. and Mrs. Milnor, Mr. Wagner, Mr. Devault, Mrs. J. M. Martin, Mrs. T. N. Eller, Miss Marie B. Martin, Henry Holden Huss, Walter Spry, Mr. and Mrs. Rossetter Cole, Carl Grimm, Arthur Barbour, Edwin Glover, George Jennings, Mr. Hubner, Dr. Carl Dufft, Clarence Foster, Frederic Martin, Mr. and Mrs. Flaxington Harker, Miss Pauline Woltman, Misses Redwood, Kimberly, Scott, Smith, Porter, Lindsey, Du Bose, Helen Collins, White, Perucha, Milnor, D'Agley, Cossuth Falks, Mrs. Summers, Mrs. Kileon, Miss Kileon, Miss Hildegard Hoffmann, Miss Hoey, Mrs. Norman Hendershotte, Mrs. Killian, Miss Louise Killian.

Miss May E. Kimberly is an important and influential element in Asheville musical affairs. She is an excellent accompanist, having played on recital tours with Percy Hemus, Dr. Ion Jackson and others of New York. She is supervisor of public school music, and inaugurated the giving of credit marks to pupils in music examinations.

Regarding the representative of THE MUSICAL COURIER the papers had a few kind words to say as follows:

F. W. Riesberg, who is recalled as a member of the summer school two years ago, represents THE MUSICAL COURIER, of New York, during the Music Teachers' National Association meetings here. He is a well known organist, treasurer of the Manuscript Society and a music critic of national reputation.

F. W. Riesberg, of New York, who is pleasantly remembered through his connection with the Summer School of 1901, is here

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for the week, representing THE MUSICAL COURIER, well known as the largest musical journal in the world. He is stopping at the Battery Park Hotel, where the leading officers of the National Music Teachers' Association are now in session.—Evening News.

EXHIBITS.

As usual with the M. T. N. A., this was important, the firms of John Church Company, Arthur P. Schmidt and W. H. Willis, the latter of Cincinnati, being represented.



MAY E. KIMBERLY,
Asheville, N. C.

Arthur P. Schmidt's songs and instrumental pieces played an important part in the convention programs, this being a complete list of the pieces, their composers and the singer or player:

Summer Noon.....	M. R. Lang
Miss May Walters, Philadelphia.	
Prelude Appassionata.....	H. H. Huss
The Rivulet.....	H. H. Huss
H. Holden Huss.	
Etude Arabesque, op. 42, No. 2.....	Foot
Mr. Sherwood.	
The Year's at the Spring.....	Mrs. H. H. A. Beach
Miss Pauline Woltman, Boston.	
O Let Night Speak of Me.....	Chadwick
Frederic Martin, Boston.	
The Young Rose.....	E. R. Park
Howard D. Williams, Memphis.	
By the Frog Pond.....	Seeboeck
A Midsummer Night's Dream.....	T. Strong
Dr. Hanchett.	
Burst, Ye Applebuds.....	Emery
Miss Hildegard Hoffmann, Brooklyn.	
Sarabande.....	Seeboeck
By the Frog Pond.....	Seeboeck
Impromptu, B flat.....	Seeboeck
Air in G.....	Seeboeck
W. C. E. Seeboeck.	

E. M. Gunther took care of the Schmidt exhibit, W. L. Coghill of John Church Company, and Mrs. Norman Hendershotte of the Willis.

NOTES.

W. Whitney Hubner, violinist, and Ernest R. Kroeger, pianist, united in a concert at the Battery Park Hotel the day after the meeting.

Mrs. Kimberly and Mr. Kimberly gave an enjoyable

luncheon for their daughter, May E. Kimberly, at their pleasant home Thursday noon, those present being President and Mrs. Cole, President Jeudwine, Frank Nelson and F. W. Riesberg.

A group photograph was taken of the members, which came out very well, although many were conspicuous by their absence.

The June issue of the official organ, the Messenger, contained advertisements in gross amount of about \$1,000. The magazine, under the management of Arthur L. Manchester, is a success.

A busy man the coming year will be Mr. Kroeger, who, with the responsibility of the music at the St. Louis Exposition, is already besieged with applicants who want to appear.

F. W. RIESBERG.

Opening Recital at Clavier School.

THE opening recital of the summer session of the Clavier Piano School, given by Mrs. Rose at Clavier Hall Monday evening, July 6, speaks well for the work which is to follow. Her program, which appears below, was rendered in a masterly manner. Mrs. Rose has a remarkable command of the keyboard. It is not, however, dexterity alone that she possesses, for she gives evidence of a distinctly musical temperament. Her audience throughout the evening constantly evinced their enthusiasm, but the artist preferred not to respond with encores. The artistic career of Mrs. Rose will be followed with much interest. The program follows:

Sonata, op. 27, No. 2.....Beethoven
Spring Song.....Mendelssohn-Bartholdy
Spinning Song.....Mendelssohn-Bartholdy
Nachtstück.....Schumann
Valse Caprice.....Rubinstein
Prelude.....Chopin
Deux Etudes.....Chopin
Valse.....Chopin
Nocturne.....Chopin
Hark, Hark, the Lark!.....Schubert-Liszt
Trockene Blumen.....Schubert-Liszt
Erlkoenig.....Schubert-Liszt
Concerto, E flat.....Liszt
(Orchestral accompaniment on second piano played by Mrs. Hadden-Alexander.)

Miss Jennie Wells Chase, one of the excellent pianists and exponents of the Clavier method, gave a recital at the hall Friday night of last week. Her program is appended:

Papillons.....Schumann
Au Printemps.....Grieg
Improvisation.....MacDowell
So oiseau j'étais.....Henselt
Berceuse.....Ijinsky
Ungeduld.....Moszkowski
Valse.....Chopin
Mazurka.....Chopin
Ecosais.....Chopin
Preludes.....Chopin
Polonaise, E major.....Liszt
Hungarian Fantasia.....Liszt

Conried Engages Gadski.

A CABLE this week from Berlin states that Heinrich Conried has engaged Madame Gadski for next season at the Metropolitan Opera House, and that the singer may be heard for the first time in New York in the role of Brünnhilde.

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PERCY HEMUS, BARITONE.

FIVE thousand miles were covered by Percy Hemus in the month of June, in the East, West and South, singing at various cities and towns. Probably no baritone of the present period has made as gratifying and consistent success, for Hemus always "makes good." He will spend the summer until September 1 at Springfield, Mo., and if the good people of that city can prevail on him to teach during this time they will be open to congratulations. Mr. Hemus' success at Ocean Grove, in the Auditorium seating 10,000 people, and at the Binghamton, N. Y., festival was pronounced, as may be read below. In the autumn he will sing at the Maine, New Hampshire and Vermont festivals, in St. John, N. B.; Potsdam, N. Y., and considerable oratorio work over the country. Mr. Hemus had a fine list of engagements last season, and it



PERCY HEMUS.

is most gratifying that he has already a number of return engagements. THE MUSICAL COURIER prints a likeness of this gifted young man, whose versatility and voice color are special characteristics of his singing.

The two notices follow:

BINGHAMTON NOTICE.

Mr. Hemus has a voice of excellent timbre, round, full and robust, and possesses that appealing quality which makes the baritone voice the most pleasing to the musical sense. In the solo, "Lose, Then, the Peace Forever," from the "Rose Maiden," he did some remarkable tone coloring and showed great versatility.—Binghamton Republican, June 5, 1903.

OCEAN GROVE NOTICE.

Percy Hemus, of the New York St. Patrick's Cathedral, is one of the leading baritones of the country, and his singing on Saturday evening was a treat. His voice has in it a most brilliant carrying quality, and his enunciation is well night perfect. Great applause greeted his singing of the Toreador Song from "Carmen," but since no encores are permitted in the Auditorium the rule could not be broken.—Asbury Park Press, June 29, 1903.

L. A. Russell's Summer Musicale.

AN interesting account of the second summer night musicale given by Louis Arthur Russell appeared in the Newark News, which we quote below. This shows a gratifying interest in music even in this heated term.

Notwithstanding the depressing heat last night, as large an audience as the hall in the College of Music would accommodate attended the second in the series of summer night musicales given there by Louis Arthur Russell, with the assistance of Mrs. Dorothy Taylor Beals, contralto, of New York; Mrs. Orrie Kinsey-Taylor, soprano; Miss Grace A. Fee, pianist, and Claude Trevlyn, violinist, of this city. Owing to the admirable performances by these singers and musicians the occasion was so fruitful of enjoyment that few among those present left the hall before the final number on the program was heard.

Mrs. Beals, who assisted in the performance of "The Messiah" at the Peddie Memorial Church during the past season, deepened the very favorable impression she then made by her singing last evening. Her vocal resources, her artistic accomplishments and her versatility as an interpreter were disclosed in Flegier's "Love's Stanzas" and in two groups of songs, the first including Jennie Black's setting of "The Rosary," MacDowell's "Clover," Russell's "Beneath the Stars" and Thomas' "Japanese Love Song," and the second comprising Haydn's "Spirit Song," Von Flitz's "Ere-treaty," Schubert's "Impatience," Stange's "Damon" and Loewe's "No One Saw At All." Besides being gifted with a contralto of wide range and pleasing quality, Mrs. Beals possesses a skill in vocalization and a temperament that enables her to invest her interpretation with a suitable coloring that greatly enhances their value and imbues her singing with a charm to which the sensitive hearer must quickly respond.

Her capacity for emotional expression was finely revealed in the Flegier lyric, which she sang with an amplitude of tone, an ardor in phrasing and a sincerity of feeling that, coupled with the mellowness of her voice and her artistry in the use of it, made this particular performance a notable achievement, and one that aroused the audience to enthusiastic approval. Very agreeable evidence of her range in expression was given in her treatment of the Haydn selection, which she sang with the requisite dignity and fervor, and of the "Japanese Love Song," the contents of which she set forth with charming daintiness and quickening piquancy. By her interpretation of Schubert's "Impatience" she showed, furthermore, that she has studied German lieder to good purpose.

Mrs. Taylor, who is one of the most musically and reliable among local singers, was heard in Jensen's "Stay Yet Awhile," Haydn's "My Mother Bids Me Bind My Hair," Von Flitz's "Forgetfulness" and Massenet's "Elegie," and by her technical facility—resulting in easy and graceful vocalization—the purity of her soprano and her intelligence in voicing musical conceptions, earned the generous applause rewarding her artistic efforts.

Grieg's Sonata for piano and violin, one of the most original and captivating of the Norwegian composer's works, was played by Mr. Russell and Mr. Trevlyn in a manner that compelled admiration for their thorough musicianship and for the effects secured by their sympathetic accord in performance.

Mr. Trevlyn also contributed to the program a composition by Papini, which brought into play his virtuosity as a violinist, with results that urged his hearers to the applause usually following brilliant performances by him. An interesting pianist was introduced in Miss Fee, who prefers to appeal to an audience by beauty of tone, grace in execution and delicacy and charm in the interpretation of the romantic and poetic rather than by any astonishing tours de force. During the evening she played Field's Nocturne in B flat, Rubinstein's Romance in E flat, Jensen's Berceuse and Dolmetsch's Valse Lente, and in all revealed qualities as a pianist that kindled a desire for more intimate acquaintance with her accomplishments.

Tenor Strong.

M R. STRONG left a fortnight ago for Wisconsin and Minnesota (for July and August), spending some time at Milwaukee, St. Paul and Minneapolis singing, teaching some and resting. Mrs. De Moss goes to Cincinnati, Mrs. Leonard to New Jersey, Mr. Hosea to Connecticut and Organist Sealy to Maine. All are in the Fifth Avenue Presbyterian Church choir, which resumes September 6.

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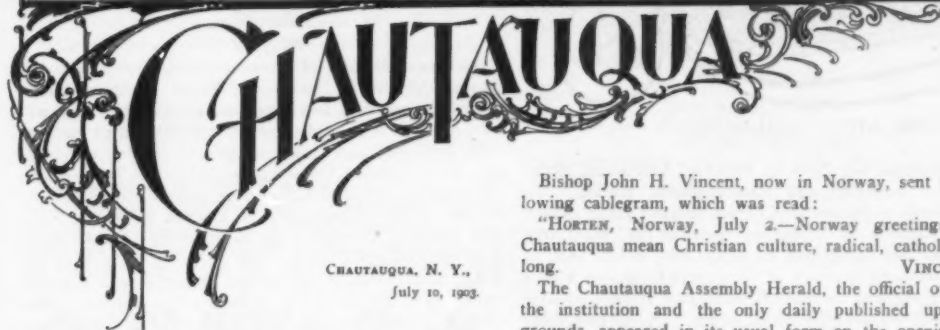
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ORGAN PRIVILEGES IN NEW YORK AND BROOKLYN.



CHAUTAUQUA, N. Y.,
July 10, 1903.

THE present season is one that will be known in the annals of the Chautauqua Institution as the "Anniversary Season," the thirtieth annual assembly and the twenty-fifth in the history of the Chautauqua Literary and Scientific Circle. Dr. George H. Vincent, vice chancellor, made the informal address of the opening, which follows:

It is customary in connection with the first exercises of a Chautauqua season to make some formal announcement to the effect that the season has opened. There is great danger that announcements of this sort become conventional. It is difficult to do the same thing many times without falling into a rut. In the first place, at the beginning of a Chautauqua season the number who gather is not large. Measuring this company by the capacity of the building, you will say that the Chautauqua season is yet to be. And yet there is no reason why we should not congratulate ourselves on being the advance guard of those who are to come. In the second place, those who have been here year after year rather resent the idea of there being any break in the continuity of Chautauqua life. Professor James, in his "Psychology," says we have as many selves as there are social groups to which we belong. We may apply this idea of split personality to Chautauqua life. With us who have been here for a Chautauqua season it does not wholly disappear during the winter, yet it is in abeyance. But when we find ourselves back here in this place, which has become beautiful through its natural forms and its associations, then our Chautauqua self comes into the foreground. As we welcome this Chautauqua personality, we like to imagine that it has been with us all the time.

Yet this question ought to be asked for the benefit of those who have not been here before: What is the object of coming to Chautauqua? It is to belong to an institution. That fact is significant always. If you have come to Chautauqua as a place from which you individually are to get a great deal, as a resort, if you have looked at it in an individualistic way, you have made a wrong beginning. We are here to enrich a great heritage. We must remember there is an obligation involved, that we are not only to enjoy life, but we are to contribute something to it. President Hadley summed it up very well in an address when he said: "Remember that life is a measure to be filled, not a cup to be drained." If we come with the idea that Chautauqua is something out of which we individually are to make something, we fail to understand what Chautauqua means, and will fall short of rendering the service we ought in order to get from it the large possibilities which it has for us. So we welcome the new participants to this democratic life, to the intellectual possibilities here, to the spiritual inspiration of the place, and we bid everyone remember that only that is to be won from Chautauqua which is freely and fully contributed to Chautauqua. So today for the thirtieth year we begin the common life which all who know Chautauqua rejoice in, and which we hope will be loved and cherished by all who come here.

Bishop John H. Vincent, now in Norway, sent the following cablegram, which was read:

"Horten, Norway, July 2.—Norway greetings. Let Chautauqua mean Christian culture, radical, catholic, life-long. VINCENT."

The Chautauqua Assembly Herald, the official organ of the institution and the only daily published upon the grounds, appeared in its usual form on the opening day. Of the musical prospects the Herald says:

Alfred Hallam, musical director, arrived at Chautauqua yesterday afternoon with a satchel full of good things in the musical line. Since the close of last season he has been in New York city and vicinity, and although in that time he has conducted seven oratorio concerts, he has also been busy in behalf of Chautauqua musical interests. "There has not been a week without something done in preparation for the coming season," he declared this morning.

"I am glad to be back again," said he, "and look forward to even greater support than we received last year. We were just getting things organized then, and I was altogether new at the work here, but things came along very well. Much enthusiasm developed during the season, and I anticipate that we will start out this year very auspiciously."

For the Chautauqua chorus a new book has been compiled by Director Hallam. This will be known as Chautauqua Chorus Book No. 2. It carries a step further the effort to raise the standard of Chautauqua music. The chorus will be organized at once, and an earnest appeal is made by Director Hallam for a large and prompt registration. The musical event of the season will be the singing of Mendelssohn's masterpiece, "Elijah," on August 7. Owing to the magnitude of the undertaking it will be placed in rehearsal early in this month.

The children's chorus, which was so enjoyable a feature of last year's program, will receive quite as much attention this year. Director Hallam has compiled a delightful chorus book to supersede that used last year, which was compiled by Mr. Tomlins, of Chicago. Chautauquans who have children are urged to take a special interest in the choir this year. The music in the new book is said to be very "taking."

A new book for the male chorus has been compiled by Max Spicker. It contains seventy-two good selections. Director Hallam will make a special effort this year to arouse interest in the male chorus. It has never enlisted the support which it merited. An enrollment of 100 voices is desired, and an effort will be made to get the men.

The death of Leader Rogers and the scattering of Rogers' orchestra has necessitated a reorganization of this department. The new orchestra will contain only two or three members who have been here before. It will be known as the Chautauqua Orchestra. A new musical feature will be the Monday evening orchestral concerts throughout the season. These will be in charge of the assistant musical director, Henry B. Vincent.

The soloists for the first period, July 2 to 17, are Mrs. Katherine Cordner Heath, soprano; Mrs. Marie White Longman, contralto; Horatio A. Rench, tenor, and George Crampton, bass.

The first concert was given in the amphitheatre Friday evening, July 3. Mr. Flagler played as an organ number the Overture to "Stradella." The quartet for the first period proved most acceptable. It is made up of Mrs. Katherine Cordner Heath, of New York, soprano;

Mrs. Marie White Longman, of Chicago, contralto; George Crampton, of London, bass, and Horatio A. Rench, of Washington, tenor.

Mrs. Longman has been heard on the Chautauqua platform before, having been the soloist here a few seasons ago. Her re-engagement is well merited. The program had more of a classical ring than in some years that have passed, Schumann, Mendelssohn and Chadwick being in evidence.

Dr. Carl E. Dufft did not arrive at Chautauqua in time to give his vocal recital announced for July 3, but gave it instead on the evening of the 4th in the Amphitheatre. The chorus gave a patriotic concert on Monday evening, and tonight the American composers' program is given.

The musical program for the present week includes:

July 13—Song cycle, by quartet of soloists and chorus. First appearance this season of Wm. H. Sherwood, pianist.

July 15—Afternoon concert.

July 17—Popular concert, Mr. Sherwood, Mr. Marcosson and first appearance of the Chautauqua Orchestra.

July 20—Orchestral concert, evening. (The quartet changes at this concert to that of the second period.) Miss Carmela Carbone, soprano; Miss Grazia Carbone, contralto, and G. H. Downing, bass. (Tenor unannounced.) RALPH HOWARD PENDLETON.

The Arens Vocal Studio.

THE Arens Vocal Studio has closed for the summer, after the busiest season of its history. Among the successful pupils of the past school year were Miss Grace L. Weir, who secured the solo soprano position at Holy Trinity Church, Brooklyn; Asa Howard Geeding, solo baritone at the First Presbyterian Church, Yonkers; Richard Byron Overstreet, solo bass of the Church of the Transfiguration; Miss Rose J. Botty, who secured a five years' engagement in Savage's Castle Square Opera Company at very flattering terms; Miss Flora Zabelle, who is to be the leading woman to Raymond Hitchcock in Savage's forthcoming production, "The American Consul." Miss Georgia Galvin, who is a pupil of the American School of Opera, assumed the title role in a production of "The Bohemian Girl" with such marked success that the director, W. G. Stewart, in an enthusiastic letter declared Miss Galvin perfectly equipped to assume any prima donna part in light opera. Miss Galvin, however, realizing her greater possibilities, has wisely decided to postpone her professional debut for another year. Miss Diamond Donner, now in "The Prince of Pilsen," has also been cast for a principal singing part for next season. A number of teachers from all parts of the country have taken the teachers' course and are now ready to teach the method of the Arens studio. The little booklet, "My Vocal Method," was in such demand that a third revised and enlarged edition (tenth thousand) became necessary. Mr. Arens will finish his "Twenty Lectures on Voice Culture and Vocal Pedagogy" this summer. There are already hundreds of orders for it on file. Early in the fall Mr. Arens will give a public recital at Mendelssohn Hall, when the above mentioned and other non-professional pupils can be heard and judged.

Anna Plum, of Milwaukee.

THIS soprano, who spent half a dozen years in Italy as student and opera singer, is in New York, and has had several fine offers from some well known organizations. She was last with the Rose Cecilia Shay Opera Company, when stricken with typhoid fever.

Bucklin-Chase Nuptials.

BERTHA BUCKLIN, the well known violinist, was married to Aurin Moody Chase June 29, at the home of the bride, Little Falls, N. Y.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, July 11, 1903.

FROM the size of the audience that gathered to listen to the lecture by Felix Borowski, and the musicale given by members of the faculty of the Chicago Musical College in Fine Arts Music Hall, one would almost forget that hot weather had descended, like a pall, upon the city, driving musicians to cool retreats, and music from the minds and hearts of men. But there was the audience, and there was the lecture to pay them for being there.

Felix Borowski, head of the department of composition and musical history of the college, is in every way fitted to attract and instruct an audience. His lecture upon "The History of American Music" was replete with interesting data, and well calculated to inspire a patriotic pride in and loyalty to the work our own people have done for the world. Among the many interesting things Mr. Borowski said the tribute he paid to colleges and schools of music was particularly gratifying to a citizen of so great a centre of musical schools as Chicago is. Mr. Borowski aptly said that these schools had aided exceedingly in the cultivation of a wide taste for music of the higher class, and aided development in culture to a degree that cannot be approximated.

John B. Miller illustrated the lecture by selections from MacDowell, Chadwick and Hawley, singing in a decidedly pleasing manner, with a well trained voice of good quality.

The musicale was given by Bernhard Listemann, Mabel F. Shorey, contralto, and Karl Reckzeh, pianist. Mr. Listemann is at present head of the college's violin department. There is an interesting career of hard work, true merit and firm recognition by appreciative people back of Mr. Listemann's position of prominence today. He is known throughout the musical world as a violinist of wide culture and authoritative musicianship. His playing today was on the same artistic level that people have come to expect from him, and was highly satisfying.

Miss Shorey exhibited a voice of excellent quality in the lower registers, but, like so many contraltos, lacking in concentration and power of direction in the upper. Her work was musical, and evinced a marked temperamental force.

Karl Reckzeh, the Leipsic pianist, was delightful in his readings, showing a talent well tempered by a rich temperament and the poise that comes only with experience and good technic.

Next Saturday afternoon, July 18, the Chicago Musical College will give the second of its "summer term concerts" in the Music Hall. On this occasion the program will be given by students of the institution. The numbers have been arranged as follows:

Piano, Bolero.....Godard
Miss Ebba Peters.

Vocal, Joan of Arc.....Bemberg
Miss Grace K. Meigs.
Violin, Fantaisie Appassionata.....Vieuxtemps
Miss Louise Xelowski.
Vocal, Parted.....Toati
Miss Lenore Proets.
Piano, Polonaise, E minor.....MacDowell
Miss Hilma Enander.
Vocal, Aria, Dost Thou Know That Sweet Land (Mignon)...Thomas
Miss Frances L. Cossar.
Violin—
Notturmo, op. 9, E flat.....Chopin-Sarasate
Gavotte.....Popper
Miss Dorothea Webb.
Vocal—
Du bist wie eine Blume.....Schumann
Widmung.....Schumann
Was ist Liebe.....Ganz
The Robin.....Niedlinger
Mrs. E. Lillian Seibel Carr.
Violin, Faust Fantaisie.....Wieniawski
Master Isadore Berger.

The announcement of musical artists just issued by Manager Charles R. Baker, of Chicago, is without doubt one of the prettiest and most original circulars that we have seen. It is printed in green and old orange ink, on white enameled paper, and requires no mailing envelope after being folded. On the front and to the left we find a portrait of Málek, the Bohemian virtuoso, above which are the words "Compliments of Charles R. Baker, Fine Arts Building, Chicago." In the upper right hand corner is an outlined space for a 1 cent stamp. On the back we find a dainty musical art picture embraced in a graceful scroll. The group of Mr. Baker's artists appears as the circular is unfolded, and descriptive reading matter appears opposite each portrait. The circular is not only very original but exceedingly artistic.

The Bush Temple Conservatory's Summer School is progressing with satisfactory success to the management, which is remarkable in so young an institution. Mr. Bradley possesses the magic power of persistent labor and untiring energy, which always yields success.

Mme. Hess-Burr is looking forward to a delightful rest in August. This talented artist will spend her vacation in some quiet retreat where real rest can be obtained.

Karleton Hackett is teaching from 8 a. m. until 6 p. m. at the American Conservatory, protesting a little in re-

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gard to the weather, but amiable and enthusiastic notwithstanding.

George Crampton, baritone and member of the Bush Conservatory faculty, is filling an engagement at the Mother Chautauqua, in New York.

Miss Emily Parsons, pupil of that splendid artist and instructor, Mrs. Regina Watson, has started on her way rejoicing for a holiday in California. Miss Parsons is head of the piano department of the Rockford College.

Mr. and Mrs. Bruno Steindel are spending the summer months at Lake Delavan, taking a much needed and well deserved rest.

That the distinguished artist, Herr Felix Heink, will be associated with the Chicago Auditorium Conservatory is generally known, but that he will devote his entire time to the department of interpretation of this institution will perhaps be an item of news to many.

The second in the series of recitals given by the American Conservatory for the benefit of the summer pupils occurred Monday morning in Kimball Hall. The program was given by Miss Mabel Goodwin, soprano, member of the faculty; Miss Ella Mills, pupil of Mr. Hatt-

staedt, and Howard Eis, violinist. There will be a third recital Monday morning, the 13th, at 11 o'clock.

Robert Stevens, formerly of the piano department of the Chicago Auditorium Conservatory, has severed his connection with that school to become director in the College of Music at Boulder, Col.

E. M. Latimer, director of the North Shore Musical Club, has recently organized a choral club in Belvidere, Ill., which met with splendid artistic and financial success at its first concert, June 26.

The last recital given by Mrs. Herbert Butler's pupils was particularly interesting and satisfactory. The following program was given:

I Would That My Love.....	Mendelssohn
Miss Lydia Moody, Mrs. Wm. Westerlund.	
Serenade.....	Nevin
Mrs. Francis Larson.	
Swallows.....	Cowen
Mrs. William Westerlund.	
Spring Has Come.....	Maude V. White
Miss Flossie McGlaughlin.	
The Sweetest Flower.....	Hawley
Hushen.....	Needham
Miss Elizabeth Swensen.	
Slumber Song.....	Proethroe
Daisies.....	Hawley
Snow Flakes.....	Cowen
Miss Sidney Oldam.	
When Celia Sings.....	Frank Moir
Miss Blanch Lofquist.	
Damon.....	Stange
Serenade (violin obligato).....	Gounod
Mrs. Fred Stephens.	
Madrigal.....	Harris
Aria from Figaro.....	Mozart
Miss Lydia Moody.	
Since We Parted.....	Allitsen
Songs My Mother Taught Me.....	Dvorak
Roses in June.....	German
Miss Isabelle Howell.	

Mrs. Butler's work is well known in the city and stands for earnestness in ambition, careful study and an interpretation that pleases and satisfies. That the pupils should evidence the same fine effects is but a natural consequence, and that they do work to these ends was splendidly demonstrated throughout the recital. Every number was a

pleasure. Miss Isabelle Howell was particularly satisfying, possessing as she does a soprano of beautiful quality and an interpretation that suggests an unusual aptitude for thought and study. A brilliant future is prophesied for Miss Howell in the professional world.

Berg Golden Wedding Celebration.

ALBERT WILHELM BERG, the venerable organist and composer, and his wife celebrated their golden wedding, Tuesday, July 7. In the afternoon at 3 o'clock the aged pair, their children and grandchildren and guests attended a special thanksgiving service in St. Paul's Chapel, corner Broadway and Vesey street, where the original marriage ceremony was performed fifty years ago by the late Rev. Dr. Benjamin I. Haight. The services Tuesday of last week were conducted by the Rev. Robert Morris Kemp, assisted by the Rev. Olin S. Roche, rector of St. Peter's Church. The musical program included a wedding march and "Te Deum," composed by Mr. Berg. At the conclusion of the service Mendelssohn's "Wedding" March was played. A family dinner and reunion followed at the Berg residence, 356 West Twentieth street.

Mrs. Berg was Miss Helen McGregor Morse, of distinguished English and Puritan ancestry. When she married Mr. Berg the New York city limits ended at Union square, and Mr. Berg was regarded as the leading music teacher. He taught the Schermerhorns, Cuttings and other old New York families. Mr. Berg came to the United States with his parents in boyhood. Later he was sent to Paris to complete his education. When he returned to New York he brought with him a small piano said to belong to one of the governors of the Bastille, and this instrument is still on exhibition in the Berg home.

Four of Mr. and Mrs. Bergs' five children are living. They are Miss Lillie d'Angelo Berg, the singer and vocal teacher; Albert Ellery Berg, Louis De Cappel Berg and Walter Gilman Berg.

Mr. and Mrs. Ober-Hoffer.

MR. AND MRS. OBER-HOFFER, of Minneapolis, Minn., left, July 4, on the Kroonland for Antwerp. They will visit Germany, France, England and Ireland.

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SHERMAN, CLAY & Co.'s,
SAN FRANCISCO, July 3, 1903.

MUSIC in the city has come pretty much to a standstill, but one hears of recitals given in the country every now and again by those who are off rustication. Maurice Robb, the child pianist and pupil of Mrs. Oscar Mansfeldt, with whom he left some weeks ago for the mountains, was the first to be heard from. Words comes from Dutch Flat of a successful recital given there by the little artist, and that the "country folk" were hugely delighted with his prowess. Mrs. Mansfeldt has returned to town, her manifold musical duties admitting of no longer playtime.

Harry Barnhart was called suddenly to Los Angeles last week by the serious illness of his mother. At last accounts he had not returned.

Madame Von Meyerinck, of the Von Meyerinck School of Music, has with her son Herbert gone to Larkspur for a season's rest and recreation. Apropos of the Von Meyerinck School, I am told that another season will bring forth something worth while in the way of operatic work. Some fine scores are being worked up, and the result, it is said, will far surpass anything done previously. The school has a decided acquisition in the securing of William Zech as a violin teacher, vice George Kalthoff, retired. Mr. Zech is a brother to Fred Zech, Jr., the pianist-composer, and is as talented in his own line as his brother, who is teacher of piano in the same school.

Arthur Fickenscher, the pianist and composer, is soon to go East on a business trip.

Miss Ida Hjerleid-Shelley presented her pupils in a piano recital on Saturday evening, June 27, at Miller Memorial Hall, 120 North California street, Stockton. Miss Shelley is a very earnest musician and very much in love with her work, and she has met with splendid success. She is considered the leading teacher in Stockton.

Miss Eula Howard, the young pupil of Hugo Mansfeldt, of whom he speaks as being exceptionally talented, gave a recital in Grant's Pass Opera House, under the auspices of the musical department of the Woman's Club, and judging from the press notices the young pianist received it was a brilliant success. The Oregon Observer speaks of the affair as "one of the best piano recitals ever given there," and further calls it "a musical treat." It says: "She renders the classics of the great composers with the touch and skill of an artist." The Portland Evening Telegram speaks of her as "a youthful prodigy," and says: "Her ability and talent as a pianist are extraordinary, and her many friends predict for her a brilliant career as a musician. Miss Howard lately returned from San Francisco, where she has been the pupil of Hugo Mansfeldt this winter. Her progress under this

eminent instructor has been marvelous. * * * The charm and melody of her playing captivated her audience from the beginning. She possesses great talent and since a wee tot has been an adept at the piano. Eula Howard is a native daughter and was born at Grant's Pass, Ore. She is the daughter of Mr. and Mrs. J. W. Howard, prominent pioneers of this county. She has a charming personality, modest and unaffected—the requisites for making a popular favorite." I can only add from my own knowledge of the young debutante that she is not alone charming personally and talented beyond the ordinary, but she has a face like a cameo for beauty of feature, and her expression is rarely piquant. It is the face of an artist and will serve her well in the event of a future career. Following is the program rendered at the Grant's Pass recital by Miss Howard:

Ballade, D major, op. 10, No. 2.....	Brahms
Romance sans Paroles, Premiere Rencontre.....	Grieg
Song, transcribed, Ich liebe dich.....	Grieg
Novellette, F major, op. 21, No. 1.....	Schumann
Valse de Concert, op. 118.....	Raff
Wiegenlied.....	Grieg
Romanze, F minor, op. 5.....	Tschaikowsky
Intermezzo, B flat minor, op. 117, No. 2.....	Brahms
Etude melodique, op. 130, No. 2.....	Raff
Valse, op. 93, No. 8.....	Rubinstein
An den Frühling, op. 43, No. 6.....	Grieg
Mennet, D minor, op. 57, No. 1.....	Grieg
Serenade, op. 93, No. 5.....	Rubinstein
Romance.....	Mansfeldt
Valse de Concert.....	Schuett

Sir Henry Heyman, the violinist of this city, was among those honored by an invitation to become a member of the international committee of the Wagner Monument celebration. Sir Henry is now at Santa Barbara enjoying his summer vacation among congenial friends. He will not return to town till August 1.

Miss Ella V. McCloskey, the contralto, is spending her summer vacation at San Rafael, across the bay.

Carl Sawvell, the vocal teacher, has removed his studio and residence from 841 Hyde street to 1418 Post street.

During the month's vacation taken by Louis H. Eaton, of Trinity Church, the organ will be presided over by James Hamilton Howe, formerly organist of St. Dominic's.

Dr. Herman Munroe, the tenor, is considering a tour of the Pacific Coast, though definite arrangements have not as yet been made. Dr. Munroe has won laurels all through the South for his work in concert and oratorio.

MRS. A. WEDMORE JONES.

Rebecca Wilder Holmes.

MISS REBECCA WILDER HOLMES, the violinist, sailed for Europe June 25. She will travel through England, Scotland, Germany, and while in Berlin will visit two of her teachers, Andreas Moser and Dr. Joachim.

A Matter of Merit, She Says.

To The Musical Courier:

ONCE more I feel compelled to lift my voice in regard to women's work in music, this time in reply to Berenice Thompson's epistle in THE MUSICAL COURIER. How I wish the term "woman composer" could be obliterated forever, offensive as it is to serious women musicians! There is no sex in art; women's compositions should be judged by merit, not by sex. Women are doing fine work in composition at present, and can well afford to bide their time in securing recognition where it is refused, or to content themselves with that which is cheerfully accorded them. Genius is patient, and it is not the woman alone who struggles against adverse opinion. The lives of the great masters teach us that all composers, men as well as women, have been obliged to fight against bigotry and arrogance on the part of the press and of their fellow musicians. As for the daily papers, they supply the public with the news which it demands, and the general public (from the highest society to slum residents) doesn't care a bean about any sort of composer unless he is personally sensational in some way. People who have been reading the New York papers for years will agree with me that even the man composer is rarely mentioned in those sheets except under special circumstances. Of course, I must concede to Miss Thompson that there are some critics and other men who systematically sneer at women who compose, but these men are behind the times, and we can afford to ignore them just as we do the other specimens of the brute species who are to be found in different walks of life.

The gentlemen of the musical profession do not scoff at women, nor do they strive to discourage their efforts. One of the founders of the Manuscript Society was a woman, Laura Sedgwick Collins. This did not prevent great men like Anton Seidl from joining the society and from co-operating with the women members. Man's former indifference to woman's work was due to ignorance of facts rather than to evil intent. Men now sing women's songs, orchestras play women's compositions when they are worth while producing, and Miss Ethel Smyth succeeded in having her opera placed upon the Metropolitan Opera House stage. I know of one very celebrated man composer who did not succeed in this, the very same thing, and I am confident that whenever women accomplish anything equally as good as the work of their male competitors they will receive equal, if not better, treatment, for the American and Americanized gentleman is gallant, courteous and just.

CLARA A. KORN, East Orange, N. J.

Clarence Eddy Salls.

CLARENCE EDDY, the distinguished organist, sailed Thursday of last week on the steamer Moltke of the Hamburg-American line. He will make a tour of Great Britain, and return to the United States in December. January 1 he will go on an extended tour through the principal cities of this country.

Schenck.

ELLIOTT SCHENCK went to his summer home at North East Harbor last week, and will remain there correcting proofs of some new songs and violin pieces which are shortly to appear from the press of Breitkopf & Haertel, until August 15, when he returns to New York to begin rehearsing the Castle Square Opera Company.

W. L. Bogert Re-elected.

THE Millbrook Choral Society, of Millbrook, Dutchess County, has re-elected Walter L. Bogert for musical director. Rehearsals will begin in November.

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A CONCERT was given June 26 by E. D. Keck at the Kountze Memorial Church, Omaha, Neb. The cantata, "God, Thou Art Great," by Spohr, was given. The choir consisted of about sixty voices, with Misses Edith Foley and Belle Beedle and William Reynard and R. J. Spoerri as the soloists. In addition there were vocal selections by Dan H. Wheeler, Jr., G. W. Manchester, Misses Macy Stapenhorst, Edith Foley, Belle Beedle; "Concertstück" of Schumann by E. Harnish, with orchestral parts on organ by H. J. Bock. The chorus was accompanied by organ and two pianos.

Pupils of Mrs. U. G. McGuire gave a recital recently at Columbus, Ohio.

Fred E. Hobart has opened a private piano studio at Bloomington, Ill.

A musicale was given in Chester, Pa., June 24, under the direction of Miss Garrett.

A recital was given by the pupils of Miss Angela O'Brien, Sharonville, Ohio, recently.

A musicale was given at the residence of Miss Keith, Saratoga Springs, N. Y., by her pupils.

A piano recital was given by the pupils of Mrs. G. B. Merritt at her residence, Norfolk, Va., June 26.

A recital was given June 23 at Germain's Temple of Music, Saginaw, Mich., by pupils of Miss Deveaux.

Mrs. Fletcher Linn, of Portland, Ore., sang at the commencement exercises at Eugene University recently.

A piano recital was given by the pupils of the Albin Korn School in Guernsey Hall, Scranton, Pa., June 27.

Miss Maude Lipscomb was soloist at the graduating exercises of the High School, Los Gatos, Cal., in June.

A musicale was given June 23 by the pupils of A. J. Wilkins at his studio on Broad street, Bridgeport, Conn.

The program for the eighth annual commencement of the Merchon School of Music was given at Marion, Ind., June 23.

The music pupils of St. Patrick's Academy gave a recital June 19 in the music room of the academy, Terre Haute, Ind.

Miss Jennie Showerman gave a students' recital June 23 at 4 o'clock at the home of Dr. B. E. Showerman, Batavia, N. Y.

The last of the series of recitals given recently by Miss Myrtle Souder's pupils in music at Beavertown, Ohio, was well attended.

James Moore sang the tenor role in Whiting's "Tale of a Viking" at the commencement exercises of the Ohio Wesleyan University, at Delaware, recently. He also sang in the "Elijah" at Battle Creek and in Cowen's "Rose Maiden" at Mt. Pleasant.

The pupils of Prof. F. A. Prior gave their thirteenth annual recital at Colorado Springs, Col., June 26, assisted

by several well known soloists, among them John P. Grant, Prof. E. Dietrich and Pauline E. Prior.

The second recital of the series was given by the pupils of Robert Brain's Conservatory at Springfield, Ohio, June 26.

A vocal recital was given by the pupils of Professor Hardy at his residence on Collins street, Hartford, Conn., June 26.

Wilbur F. Starr has been elected head of the department of voice of the Nebraska Wesleyan University, Lincoln, Neb.

The second program of the series of three given by the pupils of Mrs. Theodore Worcester took place June 24 at Aurora, Ill.

A degree recital was given by Miss Jean Parkhurst and Miss Berenice Ott, pupils of Miss Carolyn B. Whittelsey, at Topeka, Kan.

Miss Carrie Wright gave a piano recital for her scholars at her home, Brockton, Mass., in June, assisted by Miss Alice Sullivan.

E. H. Wright, organist at Trinity Cathedral, Omaha, Neb., recently dedicated a new organ at Marysville, Mo., with a varied program.

The piano pupils of Miss Ella Slater participated in a musicale given recently at the residence of Mr. and Mrs. Wilder, Yonkers, N. Y.

Miss Helen Jenness entertained about twenty-five of her friends at a musicale given by her pupils at her home, Willmar, Minn., June 23.

The final recital for this season by the pupils of Miss Freeman and Miss Allen took place June 27 at Miss Freeman's studio, Scranton, Pa.

A pupils' musicale was given at the studio of Miss Beckman, Kenton, Ohio, assisted by Mrs. W. D. Henderson, Miss Sorgen and Mr. Falte.

A musicale was given by the pupils of Miss Mabelle Crossman recently, at Marshall, Mich. The program bore the heading "An Hour of Music."

Mrs. Susan Hawley Davis gave a pupils' recital at the Masonic Temple Hall, Bridgeport, Conn., recently. That it was a success goes without saying.

The pupils of Miss Beatrice Shelton gave two musical entertainments at Salem, Ore., June 22 and 23, assisted by Mrs. Hinges and Miss Edna Hubbard.

The Misses Helen Gordon, Stella Beacham and Libbie Turechek completed their course in instrumental music with a concert at Sioux City, Ia., June 25.

A vocal recital was given at Cleveland, Ohio, June 23, by Miss Minnie Glassner, assisted by Miss Estelle Doll, James Higgins and Miss Olinda Voss, accompanist.

A large audience greeted the musicians at a recent recital at St. Thomas' Conservatory, Ann Arbor, Mich. The conservatory is the oldest school of music in that city.

Mrs. E. H. Hunt and Robert L. Johnstone sang at the commencement exercises in Memphis, Mich., June 24. They are advanced pupils of Elvin Singer, of Detroit, Mich.

Mrs. Atwater, Mrs. W. F. Putnam, Mrs. R. R. Gordon, Miss Cleeland, Mrs. W. T. Ridgley, Fred Stanley and the Black Eagle Band recently took part in a concert at Great Falls, Mon.

Miss Josephine Riddle and Ola Bingler gave a piano recital June 26 at the home of Miss Julia Righter, Lawrence, Kan., assisted by Miss Mary Riddle, violinist, and Miss Righter, accompanist.

A recital was given at the rooms of Mlle. Olivier in the Opera House Block, Marquette, Mich., June 19, in which her pupils participated.

In Paterson, N. J., June 23 a piano recital was given by Miss Fannie W. Borden, assisted by Miss Gertrude Potter, Mrs. S. J. Daveson and Robert Cunningham, vocalists.

At the piano recital given by the graduates and members of the Crofts School, Paterson, N. J., of which Miss Annie E. Crofts is directress, Mrs. S. A. Barbour, soprano, assisted.

At the Gaynor Studio pupils' recital held at St. Joseph, Mo., June 26, Miss Margaret Hedenberg sang, and Misses Helen Pfeiffer, Bessie Stromberg and Mrs. Artie Mason Carter took part.

Mrs. Helen Hamilton's music class gave a recital in Sioux City, Ia., recently. There were twenty-one numbers on the program. Misses Joanna Pelletier and Reulta Warren took part.

Two recitals were given June 22 and 23 at Cleveland, Ohio, by the pupils of Fred A. Hicks, assisted by Mrs. F. Harrison Quinn, mezzo soprano, and Mrs. Ava Morley Durst, accompanist.

The faculty of the Bollinger Conservatory, comprising Misses Alma Walker, M. Eva Wright and Mrs. Willie Vandeverter Crockett, gave a musical and literary recital in Fort Smith, Ark., recently.

Several hundred of the musical people of Nashua, N. H., recently enjoyed a piano recital by the pupils of Miss Aurelie M. Lucier, assisted by Miss Marie L. Sundborg, soprano, and Arthur Gers, pianist.

A pupils' recital was recently given by Miss Grace Wells Heagle at her home, Johnstown, N. Y. The gathering represented Miss Heagle's pupils in voice culture in that city, Gloversville and Amsterdam.

Miss Margaret Ashton, the Lovelace brothers, the Hill-yard Male Quartet, consisting of Messrs. Kalck, Webb, Ashmere and Myers, assisted by Charles Wagg, gave a concert at Spokane, Wash., recently.

Miss Ada Hemenway recently gave a piano recital at Detroit, Mich., with a number of her pupils, assisted by Miss Ella Schroeder, violinist; Miss Ella C. Bailey, soprano; Miss Emma Y. Suckert and Miss Amanda Schroeder, accompanists.

A concert was recently given by the pupils of Mrs. Charles H. Clements, of the Detroit (Mich.) Conservatory of Music, assisted by the conservatory string orchestra under the direction of William Yuncle, and Miss Alice L. Carpenter, accompanist.

The twenty-first annual concert of the musical department of Alfred (N. Y.) University took place June 23. Alfred Williams, of Chicago; Miss Clara Fay, of Wells-ville, and Miss Ethel A. Middaugh, of Alfred, took part, as did also the university orchestra.

Dr. Oscar E. Wasgatt, of Boston, formerly of Bangor, Me., who will be remembered as concertmaster of the Maine Symphony Orchestra, was director of a large orchestra which played at the commencement exercises at Harvard University. Dr. Wasgatt also officiated in the same capacity at the graduation at Dana Hall, Wellesley.

Mrs. Hiram M. Chittenden gave a small morning musicale recently at Sioux City, Ia., to introduce Miss Emma Maynard, of Gary, S. Dak. Miss Maynard is a musician of talent developed by years of training. She was assisted



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CONCERT,
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SONG RECITALS.

in the program, which was wholly classical, by Mrs. Helen Hamilton and Mrs. Alice Rowell.

A recital was given by Mrs. Davison and her pupils, assisted by Miss Keyes and by Miss Van Wagner and the Haydn Orchestra of Hamilton, at Rome, N. Y., June 24.

The fifth piano recital of the pupils of Miss Lulu M. Brown took place June 25 at Grand Rapids, Mich. Miss Brown was assisted by Miss Anna Hensen and Miss Lena Belle Bridgeman.

It was announced by Director Patrick Conway, of the Ithaca (N. Y.) Band, that Miss Lucy Marsh will be the soprano soloist with the band during its engagement at Willow Grove Park, Philadelphia, August 23 to 29.

A musicale under the direction of Mrs. Rene Lockie was given at Altoona, Pa., June 22. Among those taking part were Mrs. Jessie R. Dern, Miss Edith Mackie, Mrs. Lulu M. Anderson, Miss Lila Pease, Miss Elsie Bell, H. Elliott and Mrs. Lockie.

The pupils of Miss Augusta Long gave a musicale at her studio, 408 North Fifth street, Reading, Pa., which was attended by many of their parents and friends. They were assisted by Mrs. J. C. Brown, who sang "The Holy City" and "The Bridge."

The twenty-eighth public recital by the pupils of the Lowell (Mass.) Conservatory of Music, George F. Willey director, was given June 27. Miss Gertrude Louise Stites, who has completed the course of musical study, was presented a diploma.

A musical program was given by Miss Kate Kenny, pupil of T. S. Balliett, assisted by Miss Helen A. Myers at Ashland, Ohio, June 26. Miss Kenny is an advanced student in music, as is also Miss Myers, the former a pianist, the latter a soprano.

The piano and voice pupils of Mrs. E. F. Yancey and her sister, Miss Lily Harris, gave their final recital recently at the home of Mrs. Yancey, Sedalia, Mo. Two gold medals were awarded—one to Miss Louise Meuschke for attendance and one to Miss Georgia Sturges for practice.

Miss Lula C. King's pupils gave a recital at the Woman's Club Rooms, Atlanta, Ga., on June 25. The following took part: Miss Ruby Gibbs, Miss Adella Tucker, Miss Eva Mimms, Miss Annie Elder, Miss Leila Mable, S. K. Lanier, J. B. Lansdell, Roy Kerlin and Fred Lansdell.

A concert was given by the choir of the M. E. church under the direction of the chorister, C. Guy Smith, at Port Jervis, N. Y., recently. The following pupils of Mr. Smith assisted: Mrs. Akers, Miss Philcox, of Wurtsboro; C. A. Tyler, W. G. Rogers and Miss Edith Vennema, of Passaic.

The first of Louis Arthur Russell's summer night musicales was given June 26 in Music Hall, Newark, N. J., with these soloists: Miss Sara Evens, St. Paul's M. E. Church, New York; Miss Zelda Platt, Miss Bertha Ellis DePew, Claude Trevlyn and Mr. Russell, accompanist and director.

The pupils of Miss Ida A. Bundy held their last club meeting for the season at her home on Cass avenue, Grand Rapids, Mich., recently. A program of piano selections was given. Prizes were awarded to Harold Dettling, Forest Fiebach and Ethel Hodson as a result of the practicing contest.

A piano recital was given in June by the pupils of Miss Augusta Rasch at her home on Scribner street, Grand Rapids, Mich. Selections were played from Nevin, Wachs, Bohm and other composers. Miss Rasch was assisted by Miss Hazel Ball and H. W. Burnett. The pupils taking part were Emma Powers, Alma Rauschenberger, Marion Wilmes, Arline Martin, Helen Dykema, Irene Alt, Ethel West, Alice Schmidt, Blanche Kime, Mena

Emery, Belle Skeels, Gertrude Salin, Evelyn Wilkinson, Masters Earl Stapleton, Morton Hall and Carl Wilmes.

Miss Evalyn Risdon gave a piano recital June 24 at the home of Miss Constantine Lang, Du Page street, Elgin, Ill.

Prof. H. A. Dickey, a graduate of Grove City Conservatory of Music, and who has taught in that school for the past three years, opened a studio at Du Bois, Pa., June 30.

Pupils of the Alsbury Violin and Orchestra School gave the second commencement exercises at Des Moines, Ia., June 23. Those graduating were Misses Flora and Emma Wendt, Helen Patterson and Messrs. MacMosier and Wade Drennen.

Misses Janet Ives, Nellie Danens, Hattie Ekander, Margaret Buell, Mrs. G. E. Thomas, Mrs. R. L. Kneble, Lewis Hanscom, Misses Olive Crosby, May Norine, Josephine Jenness, Mrs. G. E. Quale, Harold B. Handy, Mr. Montville and Arthur Anderson took part in a concert recently at Willmar, Minn.

The fourth recital in the series by Heman H. Powers and class of pupils was given at Oshkosh, Wis., June 25. One of the features of the program was the rendition of "In a Persian Garden" by the following soloists: Miss Fannie Schreiber, Miss Edna Dichmann, Leslie K. Bronson and William C. Cowling.

A new quartet of male voices has just been formed, and consists of the following well known New Haven (Conn.) singers: Harry Allen Cook, Plymouth Congregational Church; Wallace S. Moyle and Charles F. Williams, Center Church, and W. E. Morgan, Jr., formerly of Center Church, and now of Plymouth Church, Brooklyn, N. Y.

After the building of the College of Music of Denver (Col.) University has been thoroughly refurbished and remodeled it will be ready to open September 1 under new management. Prof. Henry Houseley will be the dean, and there will be many new teachers installed. Mrs. Ida L. Gregory has been appointed director and Thomas Gregory business manager.

A musicale was given by Mrs. Edgar E. Coursen's pupils recently at her studio, 658 Lovejoy street, Portland, Ore., and she was assisted by Miss Tillie Klumpp, piano, and Henry R. Failing, violin. Those of Mrs. Coursen's pupils who took part were Misses Lee, Barnes, Smith, Taylor, Bennett, Matheson, Spencer, Knapp, Clark, Burlingame and Holman, also Alexander Chalmers.

Mr. and Mrs. Stephen Steere entertained at a musicale recently for the benefit of the Dunlap Memorial Church, Shreveport, La. The soloists were Mrs. Felix Williams, Miss Lewis Crain, Mrs. Kerr, Joe Leman, Miss Tileen Hortense Peyton, Mrs. McCloud, Miss Matthews, Mrs. Haden, Miss Wedemeyer, Mr. Campbell, Mrs. Albert Prescott, Miss Graves, Mrs. Land and Mrs. Hibbette.

Among the numerous musical entertainments at Dubuque, Ia., recently was an invitation recital given by two of Professor Manger's most accomplished and advanced pupils, Miss Pontius and Willard Steiner, who with their instructor gave a program of selections from Schubert, Rubinstein, Schumann, Handel, Vieuxtemps, Meyerbeer and other worldwide celebrities. Several compositions of Mr. Manger were played.

The exercises of the Los Angeles (Cal.) Conservatory of Music were held June 26. The program was rendered by combined orchestras of First M. E. Sunday School and conservatory orchestras, Earl B. Valentine director; Clark Phillips, Miss Blanche O. Bartow, Mrs. Princess Long, Therese Udell McCray, Miss Ada H. Sweet, Miss Bertha M. McCray, Miss Maude Fowler, Mrs. Emily J. Valentine and a woman's chorus.

Miss Sydney Miller, violinist; Miss Alta Countryman, soprano, and Sidney Carlton, pianist, assisted by Miss Eleanor Renier, accompanist, gave a musicale before a

large audience at Orpheus Hall, Oakland, Cal., June 18. Miss Miller is a pupil of Alexander Stewart, Miss Countryman a pupil of Mrs. Jessie Dean Moore, and Sidney Carlton a pupil of Miss Helen M. Anderson, and the program was given by these three young music students as a compliment to their friends.

The Burlington (Ia.) School of Music gave three recitals during the third week of June. The summer term commences July 1 and the fall term September 14. The instructors of this school are Miss Annie M. Jones, director and teacher of piano and theory; Miss Flora M. Raikes, piano; Miss Anna Kreichbaum, voice; Fred L. Hunt, violin; Miss Floy Little, violin; Mrs. Grace Melcher Zaiser, elocution.

A piano and song recital was given at the Fourth Church Chapel, Hartford, Conn., June 24, by the following pupils of H. D. Sleeper, organist of the church: Miss May B. Woodbury and Joseph M. Zeiser, pianists, and Miss Jessie W. Mucklow, contralto. One of the numbers given was a quartet, composed by Mrs. C. K. Ranney, a member of Mr. Sleeper's harmony class, and sung by Mrs. F. H. Searle, Mrs. F. H. Bosson, Mrs. Ranney and Miss Florence L. Burt.

A recital was given June 23 in the parlors of the Memorial Presbyterian Church, Dayton, Ohio, by the pupils of Miss Julia Pagenstecher. The following participated: Miss Hespera Haughman, Miss Ruth Ferree, Miss Stella Bushing, Miss Katharine Heimgartner, Miss Helen Comstock, Master Walter Kimmel, Miss Lulu Linkert, Miss Susan Daut, Miss Etta Appel, Miss Mabel Morgan, Miss Salina Francis, Master Carl Phares, Miss Grace Aughe, Miss Helen Blau, Misses Rhea and May Knaub, Miss Effie Clark, Louis Lindeman, Miss Claudia Lindeman.

At the piano recital given at Quincy, Ill., June 23, by the pupils of Miss Nora N. Naeter, the piano numbers were supplemented by two vocal selections, in which all the pupils took part. The pupils taking part were Helen Menke, Lois Taylor, Trula Evers, Helen Behrensmeier, Marguerite Edwards, Elizabeth Toof, Miss Ethel Goodrich, Canton, Mo.; Louise and Jessie Weems, June Tompkins, Rhinette Trowbridge, Miss Hattie Collins, Olive Hoxsie, Lois Little, Ruth Worland, Hannibal, Mo.; Margaret Urban, Lillian Urban, Olive Dickson, Nina Pearce, Jessie Ferguson and Agnes Gunther.

The Amsterdam (N. Y.) Conservatory of Music held its closing recitals on the evenings of June 25, 26, 27 and 29. The last recital, on June 30, was given by the graduates, Miss Anna Leslie Johnson, who graduated in the highest classical course, and Miss Eda May Terwilliger, who graduated in the classical course. They were assisted by Miss Melanie Luther, Miss Alice Edna Potter, Miss Margaret V. Conlon, past graduates of the classical course; Miss Rena Lindner, past graduate of the highest classical course, and Miss Elizabeth A. Warnick and Miss Helena Elsa Melzer.

A piano recital was recently given by Miss Helen G. Richardson, of Terre Haute, at the Presbyterian Church, Paris, Ill. The schoolroom, which was used for the entertainment, proved inadequate in seating capacity, and the main auditorium had to be thrown open to accommodate the overflow. Miss Richardson was assisted by Mrs. J. D. Barr, Miss Eloise Schenck and Miss L. Eva Alden, of Terre Haute, accompanist for Mrs. Barr. The program comprised twelve piano selections by Miss Richardson and two vocal numbers by Mrs. Barr, the violin obligato being furnished for one of the latter by Miss Schenck.

A number of Detroit musicians attended the seventeenth annual meeting of the Michigan Music Teachers' Association, held in Battle Creek, June 23, 24 and 25. A feature of the program was the rendition of Mendelssohn's "Elijah" by Miss Marie Carter, of Chicago; Mrs. C. H. Clements, James Moore and John Atkinson, of Detroit. The



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concert Wednesday evening was given by Mrs. Florence Hayes-Spitzley, John Atkinson and Miss Curry, of New York. Other Detroit musicians who attended were N. J. Corey, Dr. Horatio Browne, Miss Martha Hohly, Mrs. M. D. Bentley, Mrs. Louise Unsworth Cragg and Franz Apel.

Invitations were issued by Mrs. Winifred Eggleston and Henry B. Vincent for recitals given by their pupils June 26 at Erie, Pa., at the First Presbyterian Church. The pupils of Mr. Vincent on organ and piano were Virginia Harrington, Edith Haybarger, Bessie Weindorf, Cora Martz, Donna Ward, Eva Chapin, Grace Reynolds, Gertrude Oldbach, Maude Hills, Alma Haller, Angileen Gifford, Minnie Bloeser, Mrs. F. E. Stoughton and Harry O. Hirt. In the evening the following pupils of Mrs. Eggleston appeared: Laura Kauffman, Anna Myers, Ruth Crouch, Bessie Weindorf, Ida Heidt, Laura Kennan, Mattie Crouch, Genoveffa Eustace, Harriette Beechling, Edith Crouch, Mrs. F. E. Stoughton, Harry O. Hirt, William Winter and Robert King.

The second recital by pupils of Elvin Singer was given June 22 at Detroit. The pupils appearing were Mrs. Oren Homes, Mrs. Theodore O. Leonard, Jr., Miss Glencora Bolton, Miss M. Isabel Day, Miss Genevieve Duers, Miss Amy Wheeler, L. R. Carley, Wilford Goldman, William K. Hamlin and Frank Wise. Miss Ella Schroeder, violinist, assisted. The accompanists were Mrs. Valentine Ives, Miss Blanche B. Fernald, Miss Elizabeth Caldwell and Miss Amanda Schroeder. Miss Margery Fernald played a violin obligato for Miss Duers' solo. The third musicale in the series was given June 30. At that time sixteen pupils appeared. The accompanists were Mrs. Valentine Ives, Miss Blanche B. Fernald, Miss Elizabeth Caldwell and H. E. Raccicot. Following are the pupils who took part: Leora Louise Beaubien, Carlotta Fuller, Mabel Fuller, Myrtle Fuller, Rosabelle Fuller, Lucille McKellar, Edyth Butler Rodda, Gertrude Summerville, Nelle Rowe Timmons, Cecil Violet Turner, H. E. Holderness, Robert E. Johnstone, Fred M. Shinnick, Ernest E. Sheppard, Herbert B. Seymour, Richard E. Whitton.

Pianists Hold a Social Reunion.

THE annual social reunion of the members of the International Society of Pianoforte Teachers and Players took place at Clavier Hall, 11 West Twenty-second street. In spite of the heat and the fact that the morning and afternoon sessions at West Side Auditorium had lasted several hours, the social gathering was largely attended, and a very enjoyable evening was passed. Many of the members had not seen each other for a year; some had never met before, and as all are earnestly engaged in the same work—that of promulgating correct principles of teaching and playing the piano—this opportunity to meet and exchange experiences seemed very much appreciated. The social function was enlivened by a very delightful impromptu musical entertainment.

Electa Gifford at Duss Concerts.

ELECTA GIFFORD'S success on the recent tour with Duss as alternate with Nordica was so marked that Manager Johnston at once engaged her as soloist for the week of July 6 at the Madison Square Garden. Miss Gifford's repertory with the orchestra included the Bell Song from "Lakmé," the Proch Air and Variations, "Nobil Signor," from "The Huguenots"; "Parla" Waltz and "Kiss" Waltz, by Arditi; the Waltz Song from "Romeo and Juliet," and the Polonaise from "Mignon." Miss Gifford sang twice each evening, and besides her program numbers was compelled to sing encores.



MONDAY, June 22, the fourth annual concert of the New Paltz (N. Y.) Normal Chorus Club was given. The club was assisted by Miss Kirchner, contralto; Miss Josephine Harris, violinist, and W. D. Holmes, pianist. The third part of the program was the cantata, "The Story of Calvary." The selection was rendered last month by Professor Osborne's students at a private reception and was given last night by request of those who heard it then.

The Schubert Club, of Seattle, Wash., gave a concert June 30.

The Apollo Club, of Wichita, Kan., took part in a concert at Hutchinson recently.

The Choral Club, of Hudson, N. Y., under the direction of A. W. Lansing, of Albany, gave their second concert of the season early in June.

The Girls' Musical Club, consisting largely of pupils who received their instruction in music from Mrs. Scofield, gave a recital in Dubois, Pa., July 2.

The St. Cecilia Club, of Dallas, has joined the State Federation of English Singing Societies, with Mrs. J. W. Rose, as the vice president, representing them on the executive board.

At Jacksonville, Fla., June 26, the Arion Quartet, Wilhelm Meyer, Thomas Elmore, J. A. Schreiber, Miss Nena Brown; Mrs. Edna Smith Morrison, Edwin Benedict and A. S. Anderson were the soloists.

June 23 the Monday Musical Club gave a musicale at Association Hall, Racine, Wis. Among those who took part were Misses Secor, Bessie Burch, Conley, Nelson, Hanson, Malsch, Mrs. Casterton, Mrs. DuFour.

The Apollo Quartet, of Columbus, Ohio, has closed its season and will rest from its musical work until October, when various engagements will be filled. The last concerts were at Wilmington, Ohio, where the quartet sang in college commencement June 19, and at the Teachers' Institute and the Boxwell commencement.

The Ladies' Musical Club, of Seattle, Wash., have elected the following officers for the ensuing year: President, Mrs. H. C. Taylor; vice president, Mrs. Georgia King; corresponding secretary, Mrs. N. M. Sheffield; recording secretary, Mrs. A. S. Kerry; treasurer, Mrs. William Hickman Moore; board of trustees, Mrs. Abel Smith, Mrs. A. K. Fisher, Mrs. J. W. Clise, Mrs. M. A. Gottstein.

A musicale was tendered to the friends and members of the Flks Club of Salt Lake, Utah, June 25. Those taking part were John Berkhoe, Mrs. John Reed, Miss Edna Duncan, John Robinson, Miss Edna Dwyer, Mrs. A. D. Melvin, Miss Wishard, Claude J. Nettleton, Miss Nettleton, Adolph T. Volmer, Mrs. A. T. Volmer, Mrs. Lizzie Thomas-Edward and Miss Margie Edwards. The entertainment committee was E. D. R. Thompson, F. D. Holm, John Gibson, F. C. Richmond and J. S. Critchlow.

The Wichita (Kan.) Musical Club, Miss Leida Mills president, held a business meeting recently and voted in the following members: Active—Mrs. S. S. Noble, Mrs.

Claude Stanley, Miss Emily Torrington, Miss Mary Findley; associate—Mrs. Homer Caldwell, Mrs. James H. Black, Mrs. C. G. Cohn, Mrs. Ed. Vail, Mrs. Chas. H. Smythe, Mrs. M. C. Campbell, Mrs. L. S. Carter, Mrs. D. V. Walker, Mrs. J. V. Daugherty, Mrs. Ike Goldsmith, Chas. G. Cohn and Ike Goldsmith.

The Saturday Morning Club gave a reception early in June at Milwaukee, Wis., in honor of some of its members who are back at the old home on a visit. Mrs. E. M. Lapham, of Chicago (formerly Miss Evadne Hunkins); Mrs. Schuline, of Rockford, Ill. (formerly Miss Bertha Waterman), and Mrs. E. C. Kirkpatrick, of Tucson, Ariz. (formerly Miss Elsie Withrow).

The first musicale of the Matinee Choral Club was given June 19 at Oakland, Cal. The club has been practicing for the last nine months under the direction of Prof. A. Gregory. Those who participated in the program were: Margaret Toumey, Esther Foreman, Catherine Sullivan, Agnes Winkler, Maye Rigney, Florence Feneran, Jennie Fitzsimmons, Isabella McGrath, Edna Burton, Loretta Feneran, Gertrude Barry, Edna Armour, Louise Cianciarla, Nellie Taylor and Birdie Madden. Miss Evelyn Drussel conducted and also acted as accompanist.

June 30 occurred the annual commencement concert given by the Occidental College Choral Club at Los Angeles, Cal. The concert was rendered in the auditorium of the college building. The affair was under the charge of Dwight C. Rice, the musical director of the college, Dan S. Hammack, president, and A. W. Buell, business manager. The club was assisted by the following soloists: Mrs. Minnie P. Baldwin, B. G. Bloom and Mrs. Elsa von Grofe. Miss Margaret Widenham was the accompanist. The members of the club are the following students: Mrs. Wilson, Misses McClung, McCready, Gordon, Cumberland, Means, Dickey, Quinby, Estelle McClung, Merrill, Genevieve Cumberland, Annin; Messrs. Huntsberger, Dilworth, Buell, Hammock, Cleland, Milten, Berry, Salomon.

The Amateur Musical Club of Bloomington, Ill., has issued a souvenir program containing the numbers for all the recitals and other entertainments of the past season. It also contains the complete list of members up to date, including those who were admitted the last season. This list is as follows: Active members—Mrs. Frank W. Aldrich, soprano; Mrs. Frederick D. Barber, literary; Miss Irene Bassett, contralto; Miss Bernice Bright, piano; Mrs. Fred B. Capen, contralto; Mrs. Frank C. Capen, organ; Mrs. Charlotte Eckhart, literary; Mrs. Herman Cox, soprano; Mrs. Robert Coith, literary; Mrs. George Coen, piano; Mrs. Walter H. Creber, contralto; Miss Mabel C. Coblenz, soprano; Miss May Christian, literary; Miss Kate Evans, piano; Mrs. A. B. Funk, literary; Mrs. Lyle W. Funk, soprano; Mrs. Deane N. Funk, piano; Mrs. J. Dwight Funk, soprano; Mrs. J. R. Gray, piano; Mrs. B. S. Green, piano; Mrs. Frank Gove, soprano; Mrs. Willis S. Harwood, soprano; Miss Charlotte Lufkin, piano; Mrs. H. L. McFarland, soprano; Miss Laura McCurdy, literary; Mrs. Winifred Hunter Mooney, piano; Miss Elizabeth Mavity, literary; Miss Jennie Milner, piano; Mrs. James Reeder, piano; Miss Kate Sherwood, literary; Mrs. Alfred Sample, literary; Mrs. Richard Smith, soprano; Miss Lita Stoddard, literary; Miss Zadel Stoddard, soprano; Mrs. Wilbur Thomas, soprano; Mrs. F. C. Vandervort, contralto; Mrs. Frank J. Welch, contralto. Student members—Miss Nellie Benson, piano; Mrs. W. H. Brown, piano; Miss Josephine Brown, violin; Mrs. B. M. Bunnell, piano; Miss Ethel Cobb, contralto; Miss Clara DeMotte, soprano; Mrs. D. D. Darrah, soprano; Miss Imogene Evans, soprano; Mrs. Harry Fleming, contralto; Mrs. Charles Frison, soprano; Mrs. T. C. Gernon, piano; Miss Idelle Kerrick, soprano; Miss Ruth Ker-

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The pupils of Miss Helen Jane Waldo gave a recital in Marinette, Wis., June 22.

MARION GREEN.

THE recent brilliant success of Marion Green, singer, in Gounod's "Faust" and other works, is recorded in the following press notices:

Mr. Green's work is nearer the embodiment of artistic singing than any bass who has before aided the Musical Union. While giving the part all the expression and feeling one could possibly expect in a man so young, he never stoops to force a single tone of his beautiful voice; and whether high or low, large or small, all his tones show perfect placing and the ease of delivery we so rarely find except in the greatest artists. His work can surely serve as an example to all our vocal aspirants.—Galesburg Republican Register.

Marion Green, the Mephistopheles of the cast, made his second appearance in Galesburg and won favor as before. Possessed of a magnificent bass voice, careful training has placed it at his entire command, and he sings with an apparent mastery of the details of voice culture. The part was thoroughly enjoyable, for Mr. Green entered into it heartily. The inflections of voice, the fine shades of portrayal, the winning mastery of the Satanic character were assumed with spirit, and the effort was one of the best of the evening. Mr. Green may be assured that upon a return visit to Galesburg he will be as well received as the expression of the audience last night showed him to be at this performance.—Galesburg Evening Mail.

Special interest was felt by the Burlingtonians in Marion Green and his work. His voice was the greatest in possibility and beauty of quality of any singer heard. Mr. Green is rather young for the role of Mephisto, but showed wonderful dramatic and musical skill nevertheless, and in the roles in which we shall hear him in Burlington he will appear to equal, if not greater advantage.—Burlington Hawkeye.

At the conclusion of this musical apostrophe to the infernal king to appear, Marion Green, basso, who impersonated Mephistopheles, arose, and then proceeded the remarkable scene in which the compact with the devil is made. Mr. Green has a big, strong, full voice, a voice of volume, suitable for the climaxes of such a part. His singing won favor. His voice and that of the tenor, Mr. Towne, harmonized excellently. Both sang with a dramatic fervor that quite carried the audience away, and the conclusion of the conference was greeted with a storm of applause. Mr. Green is a man of handsome appearance and impressive as a singer. While his voice has power, it is also clear and true, and his tones are well placed. * * * Then in the Song of the Golden Calf Mr. Green again showed the magnificent elements of his voice and the dramatic points of his style. Enthusiastic acclaim followed, to which the singer acknowledged his thanks. * * * The duel scene, in which Messrs. Towne, Green and D'Arnall sang, was interpreted with spirit and fidelity. But the climax of all was the prison scene, in which Faust, Mephistopheles and Margarita appear, and in which the faith of the last triumphs over the pleadings of her lover and the wiles of Mephistopheles. Mr. Green as Mephistopheles was here equal to the subtle demands of his part. The intensity of his pleadings was evident. The trio constituted one of the most impressive parts of the entire drama. The voices were admirably harmonious and well balanced.—Galesburg Republican Register.

Marion Green is no stranger to Burlington musical audiences. He has sung here before, and all knew what to expect. Mr. Green has a superb bass voice of sweet quality and excellent range. His singing last evening was a delightful treat. In fact, his voice seems to have improved much since his last visit to Burlington.—Burlington Hawkeye.

Marion Green strengthened the fine impression made previously by his dramatic interpretations of the character of Robert in "St. John's Eve." His fine stage presence and magnificent baritone alone carried his audience, and the sympathetic interpretation of the music showed wherein he had grown in musical knowledge, the beautiful voice has strengthened, deepened and matured remarkably in the last two years.—Burlington Journal.

Marion Green, the basso cantante, who has been so generously received in Burlington musical circles on former visits, opened the work ("Swan and Skylark") with the lines, "A Grecian Poet I, But Born Too Late," and his fine voice filled the auditorium with its richness, and he received delightful recognition.—Burlington Gazette.

Marion Green was the basso of the evening. Mr. Green's perfection in his vocal art is widely known; his reputation is no more

confined to this western country. On this occasion he made one of his greater triumphs. Mr. Green's voice is not an ordinary one. It is unusual. The perfect emission of his tones is commented upon by musicians and critics wherever he is heard. He has poise, power, wideness, resonance, naturalness, diction, perfection of phrasing and apparently everything that is required to make a great artist.—Dubuque Telegraph-Herald.

Miss Rebecca Mackenzie.

AFTER a successful season Miss Rebecca Mackenzie, the soprano, will leave for the West in a few days to visit her parents in Duluth. She will return to New York in September. By persistent work the singer has year after year added to her reputation and enlarged her artistic usefulness. Her success has been most pronounced. She has been repeatedly re-engaged in many cities. Several engagements have been closed by her manager, Mr. Renard, for next year, which promises to be the most successful in this gifted artist's career. The following notices refer to her appearance in "The Messiah," New Brunswick, N. J., and Swedish Singers' Festival, Tremont Temple, Boston, Mass:

Miss Mackenzie again scored a triumph, excelling in "He Shall Feed His Flock," rather than in "I Know That My Redeemer Liveth," which is usually considered the telling number for that voice. Her rendition of the latter was most sympathetic, and her voice certainly up to its full beauty and power.—Daily Times, New Brunswick, June 11.

Miss Mackenzie certainly never did better in any of her work, either last night or previously, than in the closing half of this same number ("He Shall Feed His Flock"), and showed quickly that she was in thorough accord with the spirit of the beautiful theme.—Daily Home News, New Brunswick, N. J., June 11.

Miss Rebecca Mackenzie is of Scotch descent, but sang in the Swedish language with a fluency that can hardly be equalled by the people coming directly from the old country. Miss Mackenzie also has a soprano voice that is a treat to hear.—Boston Globe, June 16.

The aria "Mireille" (Gounod) was rendered in a finished manner by Miss Rebecca Mackenzie.—Boston Journal, June 16.

First on the program (among the soloists) came Miss Rebecca Mackenzie, the young Scotch woman, who sings Swedish songs as Swedish as anyone. A splendid figure, together with a fine appearance, assists Miss Mackenzie in her effort to charm her public. Her voice is remarkably pure and sonorous, and possesses also strength, and whether she sings Italian or English, Swedish or German, she is a most thorough artist. A big soprano solo, the aria from "Mireille," by Gounod, was received with the heartiest applause; her encore was the old "Idyllen," "Skjutsbojken," by Lindblad. Her delightful delivery of this lively and beautiful number aroused the warmest approval.

Miss Mackenzie appeared, if possible, to even greater advantage in No. 12 on the program, when she sang in three languages. In our opinion she succeeded best in "Alte under himmeleens fäste," the appealing Swedish folksong which has such wonderful power to reach your heart and feelings. If there had been, as we first thought, something a trifle affected in her appearance in her first number, there was now a deep emotion shown in her fair face.—Svea, Worcester, Mass., June 17.

Dr. Beardsley Sails.

DR. WILLIAM E. BEARDSLEY sailed for Europe Wednesday, July 8. From Rotterdam he will travel direct to Berlin to join Mrs. Beardsley and their daughter Constance, both pianists. The statement in a Brooklyn paper that Mrs. Beardsley and Constance have been studying at the leading conservatory in Berlin is incorrect. They are both studying, but not at a conservatory. The Beardsleys will return to Brooklyn the end of September, when Mrs. Beardsley will reopen her studio in the Pouch Gallery.

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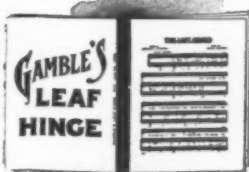
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